TWIN PEAKS

Pilot

by

Mark Frost and David Lynch

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ACT ONE

In DARKNESS the sound of a meadowlark's song.

FADE IN:

THE MEADOWLARK

The bright eye and beak of the bird, backlit by the first light of the rising sun.

EXT. INTERSTATE HIGHWAY "21" - DAWN

A long, straight, empty stretch of road leads up between two mountains, Whitetail and Blue Pine, the Twin Peaks.

EXT. TWIN PEAKS TOWN SQUARE - DAWN

The picturesque center of the town of Twin Peaks; a small, neatly manicured park with a pristine white gazebo its centerpiece. Fronting the park is the '30's-style streamlined, concrete and glass City Hall. An early rising MAN walks two Irish setters through the square.

EXT. TWIN PEAKS DOWNTOWN - DAWN

In the shadow of a smaller mountain Sparkwood Hill, we see the slightly run down business district, the core of Twin Peaks' old downtown. A slow-moving freight train rumbles through the train station.

EXT. RESIDENTIAL STREET - DAWN

A quiet, tree-lined street. White, clapboard houses with open porches. A MILKMAN carries a crate of clinking milk bottles up the steps to one of the houses. Behind him, a yellow schoolbus cruises slowly by.

EXT. INTERSECTION - DAWN

Where Sparkwood Road meets Highway "21", a traffic light cycles from green to yellow to red.

EXT. ED HURLEY'S GAS STATION - DAWN

On the highway. Not yet open for business. - No sign of life.

EXT. THE ROADHOUSE DANCE HALL - DAWN

A dog drifts through a parking lot, littered with last night's trash and beer bottles. The club's neon patron-snatcher flickers back and forth between two images of a couple doing the jitterbug.

EXT. DOUBLE "R" DINER - DAWN

Open for business. Two Diesel rigs idle in the oil-stained gravel lot outside. A couple of nighthawks sober up at the counter. A pretty country-western ballad plays on the jukebox inside.

EXT. GREAT NORTHERN HOTEL - DAWN

An imposing granite structure overlooks the city from high on White Tail Mountain, one of the Twin Peaks. Automatic sprinklers kick on across the vast green-black lawns.

EXT. PACKARD SAWMILL - DAWN

A massive industrial structure on the south shore of Black Lake. Sawdust and steam shoot out of funnels and pipes. A distant tug shepherds a logjam towards the sawmill gates. A piercing steam whistle signals the end of the night shift.

EXT. THE PACKARD RESIDENCE - DAWN

Outside the huge log house, called Blue Pine Lodge, PETE MARTELL, a late-middle-aged man, sets some fishing gear in the back of a pick-up, then goes inside.

INT. BLUE PINE LODGE KITCHEN - DAWN

Pete grabs a thermos of coffee and an apple, kisses his wife, KATHERINE PACKARD MARTELL, a sturdy, weathered woman, mid-fifties, fully dressed, at the table, newspaper and coffee in hand. She doesn't react to the kiss. Pete exits.

CUT TO:

INT. BLUE PINE LODGE MASTER BEDROOM - DAWN.

GIOVANNA PASQUALINI PACKARD, a beautiful woman in her

thirties, wearing a silk negligee, sits at a vanity table, combing her hair, lost in a dreamy state of mind. From outside, she hears Pete's pick-up drive off, turns to look out the bedroom's large picture window.

CUT TO:

GIOVANNA'S POV

Looking down to the shores of Black Lake. A large logjam is visible near the sawmill dock.

CUT TO:

EXT. SAWMILL DOCK - DAWN

Pete lifts his fishing gear from the pick-up end walks out onto the dock to drop a line.

CUT TO:

PETE

He's about to cast out his line when his expression changes; he sees something horrible. He sets his tackle and makes his way down a wooden stairway to a landing at water level. He jumps across a gap of dark, oil-slicked water onto the edge of a cabled log-raft. He steps cautiously across the shiny, barkless logs, slowing as he approaches what it was that caught his eye...

CUT TO:

A WOMAN'S BODY

Face down, lying on the log raft, cut, bruised, broken and lifeless.

PETE

Shaking, he turns to go for help.

CUT TO:

MAIN TITLE SEQUENCE - DAY

Highway "21", empty, running up between the twin peaks. A flying wedge of motorcycle riders driving Harleys ride into view; seven young men, all between seventeen and twenty-one, clean-cut, wearing black leather jackets. With MAIN TITLES and MUSIC over, we see the gang ride through various parts of the city.

END TITLES

FADE IN:

EXT. SAWMILL DOCK - DAWN

Pete, the middle-aged man, hurriedly punches in a number on a pay phone at the end of the dock.

PETE
Lucy, put Dan on the horn.

CUT TO:

INT. SHERIFFS OFFICE - DAWN

SHERIFF DAN STEADMAN, rugged, early forties, pours his first cup of coffee, as the dispatcher, LUCY MORAN, turns to him from the switchboard.

LUCY
Sheriff, sounds like Pete Martell up at the Mill.

Steadman punches line one and picks up the call.

STEADMAN
Sheriff Steadman... now hold on a second, Pete, where?... you stay right there, I'm on my way.

He hangs up, grabs his hat and coat and heads for the door.

STEADMAN
(to Lucy)
You better get Dr. Hayward, tell him
(more)

STEADMAN (cont.)
to meet me up at the Packard Mill, the dock right below the dam - and roust that Andy out of bed, tell him to get his butt up there now.

LUCY
What is it?

STEADMAN
We got a body up there. You don't say a word to anybody till you hear from me.

Steadman exits.

CUT TO:

EXT. SHERIFF'S OFFICE - DAWN

Steadman hops into his souped-up Diamond County Sheriff's Department cruiser, fires up the big V-8 and rooster-tails it towards the highway, as his red and blue toplights start spinning.

CUT TO:

EXT. PACKARD MILL DOCK - MORNING

Steadman pulls up, lights still spinning, just as the Diamond County Coroner's station wagon pulls up alongside. Steadman gets out and joins DR. WILLIAM HAYWARD, the Medical Examiner, a tall, distinguished gray-haired man of sixty, and they move towards the dock.

HAYWARD
What've we got?

STEADMAN
Let's go find out.

They make their way down the wooden steps to the log raft. Waiting there are Pete, his wife Katherine and Giovanna Packard, wearing a coat over a brocade bathrobe, her beautiful hair and make-up in stark contrast to the harsh surroundings.

PETE
We haven't touched anything.

STEADMAN
Thanks, Pete.
(tips his hat)
Mrs. Packard... Katherine...

KATHERINE
Our security guard didn't see anything.

Steadman nods, he and Hayward move forward to the body, on the edge of the logs. Without touching anything, Hayward kneels beside the body and begins to examine details.

HAYWARD
You want forensics first?

STEADMAN
(shakes his head)
She's been in the water. Go ahead.

HAYWARD
Let's get some pictures.

Above them, on the dock, DEPUTY ANDY BRENNAN, young, intelligent but awkward and shy, climbs down the stairs, carrying a forensic examination kit and a camera.

ANDY
You need the kit, Sheriff? I've got the kit.

STEADMAN
Good. Bring that camera down here, Andy.

ANDY
Right.
(as he passes the others)
Ladies... Pete.

STEADMAN
Doc wants some pictures before we turn her over.

ANDY
(staring at the body)
Who is she?

STEADMAN
Andy, the camera. Then we'll turn her over and find out.

ANDY
Sorry. Sure. Okay.

Andy puts down the kit and shoots various angles of her back, as the others stand out of the way. Andy kneels down to get a closer shot, pauses, slumps back down to a sitting position and starts to weep.

HAYWARD
Oh, Andy.

STEADMAN
My God, Andy. Same thing as Last year in Mr. Blodgett's barn.

ANDY
Sorry. I'm sorry. I'm so sorry.

STEADMAN
Is this gonna happen every damn time?

HAYWARD
Give me the camera, Andy.

Hayward takes the camera from him and takes some more pictures. Steadman notices that a crowd of mill workers are gathering above on the dock.

STEADMAN
(giving him an out)
Andy, get up on the dock and dear that crowd back.

ANDY
Okay, Dan. Sorry.

Drying his eyes, Andy walks back and starts up the ladder.

Hayward takes a closeup of the girl's wrist, where he's found some small, distinctive wounds. He puts the camera down on the forensic kit.

HAYWARD
Let's turn her over. Give me a hand here.

Steadman and Hayward grasp her by the shoulders and knees end gently turn the body over.

CUT TO:

THE GIRL'S HEAD

As the body turns and the face comes into view.

CUT TO:

STEADMAN AND HAYWARD

Seeing the face, they're both hit with a shock of recognition.

HAYWARD
Oh Lord. Laura...

STEADMAN
Laura Palmer.

HAYWARD
Sweet Jesus...

GIOVANNA
(shocked)
Laura? Is it Laura?

Steadman looks back towards the others, where Giovanna has stepped forward towards them. He catches her eye. Nods.

CUT TO:

EXT. LAURA PALMER'S HOUSE - MORNING

A quiet, upper middle-class neighborhood. Manicured lawns. A PAPERBOY rides by on a bike, flings a paper onto the front steps of the Palmer house.

CUT TO:

INT. PALMER HOUSE - MORNING

SARAH PALMER, a thin, nervous chain-smoker, mid-forties, turns some bacon over on the griddle, lights a cigarette and goes to the bottom of the stairs.

SARAH
Laura, sweetheart, I'm not gonna tell you again!
(silence; she waits)
Laura!
(no response; to herself)
Oh for goodness sakes...

She starts up the stairs.

CUT TO:

INT. PALMER HALLWAY

Sarah opens the door to Laura's bedroom.

SARAH
(annoyed)
Laura, now means now--

She stops short. Laura's bed has apparently been slept in but there's no one in the room. Sarah walks down the hall to the bathroom and knocks on the door.

SARAH
Laura?

No answer. She tries the door, opens it. No one inside. Sarah goes back into the hall, starting to worry.

SARAH
(louder)
Laura! Honey, are you downstairs?

She goes into Laura's room. Notices for the first time that the window is open and the lace curtains are blowing in the breeze.

Sarah picks up the white princess phone beside Laura's bed, dials and waits for someone to answer.

SARAH
(into the phone)
Bette, it's Sarah, listen, I just came up to wake Laura and she's not here, is she with Bobby?

INTERCUT:

INT. BRIGGS HOUSE KITCHEN - MORNING

BETTY BRIGGS, a healthy, solid woman, early forties, is on the phone. Her husband, MAJOR GARLAND BRIGGS, a rock-hard Air Force career man, sits at the table in background, ramrod-stiff, drinking black coffee.

BETTY
(into the phone)
She might be, Sarah, but Bobby leaves here about five to go running and then goes on to football practice.

SARAH
Can you reach him? Can you find out? I'll call the school--

BETTY
I've got the number of the fieldhouse here, let me get that for you--it's 474--

SARAH
(writing it down)
Thanks, Bette--
(a new idea)
(more)

SARAH (cont.)
You know, I'm wondering if she might have gone out with Leland, he had an early meeting--

BETTY
I'm sure that's it, or she's with Bobby--

SARAH
Sure, let me call up to the hotel, thanks.

She hangs up, then starts to dial another number.

CUT TO:

EXT. TWIN PEAKS HIGH SCHOOL FIELDHOUSE - MORNING

MAX HARTMAN, the genial, verbose football coach, picks up the phone at the fieldhouse window. Football players are practicing on the field in background.

HARTMAN
(into the phone)
Yeah, hello, this is the Coach... yeah, Mrs. Palmer, no, Bobby didn't show up for practice yet, matter of fact, come to think of it, he's been late every day this week, possibly even last week and the week before, although he might be here before you know it--well, I could have him call you Mrs. Palmer, is it urgent?... okay, sure, fine.

CUT TO:

EXT. GREAT NORTHERN HOTEL - MORNING

Re-establish.

CUT TO:

INT. GREAT NORTHERN PRIVATE DINING ROOM - MORNING

A group of fifteen NORWEGIAN BUSINESSMEN sit around an executive dining table, talking animatedly in Norwegian while consuming an immense, hearty breakfast.

CUT TO:

INT. GREAT NORTHERN HOTEL OFFICE - MORNING

In an inner office, BENJAMIN HORNE, a roguish, charismatic man, mid-forties looks in at the Norwegians, then consults with his lawyer, LELAND PALMER, a handsome, refined man of fifty, who takes a sheath of legal contracts from a briefcase and shows them to Horne.

HORNE
(glancing at the contracts)
Are they ready to sign?

LELAND
You don't want to mention to them that we don't as yet have access to the Packard land--

HORNE
By the time we're ready to start building we'll have that land, what they don't know won't hurt them--
(holds up a hand to silence him)
--I have solid information that the Packard Sawmill will go belly-up within a year. We will buy it for a song; one verse, no chorus.
(hands back the contracts)
Let's go get these cheese-eaters where they live.

As they move into the dining room, we MOVE to a LARGE MAP on the wall, topographical of Twin Peaks and environs.

On the map, in a red-shaded area northeast of the Packard Sawmill on Black Lake we see the words: "PROPOSED SITE FOR

GHOSTWOOD COUNTRY CLUB AND ESTATES"

DISSOLVE TO:

INT. HOTEL DINING ROOM - MORNING

Benjamin Home stands at the head of a table, addressing the fifteen Norwegian businessmen. Beside him, an INTERPRETER translates each sentence into Norwegian. Leland Palmer sits at Horne's right hand.

HORNE
(in the middle of his spiel)
...and great opportunities for growth and expansion with a minimal capital outlay... a clean and wholesome environment much like your own... with a quality of life to rival the best our country can offer... of course when I first spoke to Sven he was naturally concerned about the air here... if you'll permit me to repeat what you told me after your run this morning, Sven...
(pounds his chest enthusiastically)
"My air sacs never felt so good!"

After the translation, the group all nod good-naturedly and SVEN turns red. During which a HOTEL EMPLOYEE enters and discreetly whispers something to Leland Palmer. Palmer nods and rises.

LELAND
Excuse me a moment, gentleman.
(he stars out)

HORNE
So you see, here in Twin Peaks, industry and health go hand in hand... a harmonious and beneficial coexistence...

Palmer exits.

CUT TO:

INT. GREAT NORTHERN HOTEL OFFICE - MORNING

A waiting room with a large picture window looking out on the front lawn. Leland Palmer enters and picks up the phone.

LELAND
Leland Palmer...

INTERCUT:

INT. PALMER HOUSE - MORNING

Sarah Palmer, on the phone in the kitchen, lighting another cigarette with the butt of the one she's just finishing.

SARAH
Honey, it's Sarah, is Laura with you?

LELAND
No, why?

SARAH
(slightly hysterical)
She didn't go with you this morning?

LELAND
No, what's wrong, what's this about?

SARAH
She's not here, she wasn't here this morning--

Looking out the window, Leland sees Sheriff Steadman drive up, park and walk towards the hotel.

LELAND
She's probably with Bobby--

SARAH
I can't find him--

LELAND
Well that's it then, let's not worry--

SARAH
She would've left a note, why didn't she tell me? Why didn't she leave me a note?

LELAND
Sarah, calm down, darling, please...

Looking out towards the lobby he sees Steadman, speaking to the DESK CLERK, who points in to where Leland is on the phone. The Sheriff sees Leland, locks eyes with him and starts walking towards him.

LELAND
(the first hint of alarm, to himself)
Sheriff Steadman...

SARAH
(panicking)
Who? What did you say?

LELAND
(trying to cover)
Please. Sarah. I'm going to have to call you back.

SARAH
(seeing it all, coming unglued)
Oh my God... oh my God, Laura, no, Laura!

LELAND
Sarah...

The Sheriff reaches Leland, hat in hand. Leland covers the mouthpiece of the phone.

STEADMAN
Mr. Palmer...

LELAND
Is this about Laura?

STEADMAN
I'm afraid it is, sir.

We hear Sarah screaming for Leland over the phone.

CUT TO:

SARAH

SARAH
Leland, what is it? My baby! Tell me, oh God, Leland!

CUT TO:

LELAND

Having heard the news, he goes back to the phone.

LELAND
(trembling, trying to stay calm)
Sarah, I'm on my way home... please, Sarah.

He hangs up. Picks up and struggling to remember the number, unsteadily punches it in.

LELAND
Janice, this is Leland, oh God...
(he's momentarily overcome, then)
...I want you to go next door and stay with Sarah until I get there--please just do it.

He hangs up.

STEADMAN
Let me drive you, sir.

Palmer nods, points vaguely back towards the meeting room.

LELAND
I, uh, should tell Mr. Horne and the...

STEADMAN
I'm sure they'll understand.

Benjamin Horne appears in the doorway.

HORNE
Leland, we're ready to go over the contracts...
(sees him)
Leland?

LELAND
My daughter's dead.

CUT TO:

EXT. PALMER HOUSE - MORNING

JANICE HOGAN, the Palmer's next door neighbor, exits the front door of her house and runs next door to the Palmers' house. She knocks on the door. We hear a heart-rending wail of grief from inside.

JANICE
Sarah?!

She opens she door and rushes inside. Pause. Another cry.

CUT TO:

EXT. DOUBLE "R" DINER - MORNING

Re-establish. A Volkswagen beetle pulls up and a UNIFORMED WAITRESS gets out and goes inside.

CUT TO:

INT. DOUBLE "R" DINER - MORNING

SHELLY JOHNSON, a young, slim waitress, is putting on her coat, as the other waitress, HEIDI, a hefty German girl, enters. The owner of the diner, NORMA JENNINGS, a statuesque,

well-preserved forty year old former beauty queen, pours a warm-up for BOBBY BRIGGS, handsome, muscular high school senior, wearing a letter jacket.

SHELLY
(popping gum)
What kept ya, Heidi? Seconds on knockwurst this morning?

Heidi, a bubbly, easily embarrassed girl, giggles and blushes.

HEIDI
I couldn't get my car started.

SHELLY
Too busy jumpstartin' the old man.

BOBBY
Thought you Germans were always on time.

NORMA
Bobby, I thought the only time you cared about was makin' time.

Bobby and Shelly exchange a slightly guilty look. Bobby rises, puts some change on the counter.

BOBBY
Hey, Shelly, you headin' out?

SHELLY
Headin' home.

BOBBY
I gotta go to practice, I could drop you at your place on the way.

SHELLY
That'd be great, thanks.

BOBBY
(as they go, holds up a quarter)
Here's a tune for you gals. Norma, I'll see you in my dreams.

NORMA
Not if I see you first.

BOBBY
Don't do anything I wouldn't do.

He drops the quarter in a jukebox, punches a song in. Bobby and Shelly exit the diner as an aggressively cheerful German Polka blares from the jukebox.

CUT TO:

EXT. DINER - MORNING

Bobby opens the door of his souped-up Buick Electra '88 convertible for Shelly.

BOBBY
(under his breath)
I think she knows about us.

SHELLY
Norma? Fat chance. She's probably hot to trot for you herself.

She gets in.

CUT TO:

INT. BOBBY'S CAR - MORNING

Bobby climbs in behind the wheel and starts the car. They look around for a moment, make sure no one is watching them, then kiss hotly.

SHELLY
I was thinkin' about you.

BOBBY
Yeah?

SHELLY
All night.
(more)

SHELLY (cont.)
(she caresses him intimately)

BOBBY
All right.

He steps on it and peels out of the parking lot.

CUT TO:

EXT. LUCKY HIGHWAY "21" - MORNING

As they drive down the highway, a Sheriff's cruiser, lights and siren blaring, approaches them, headed the other way.

CUT TO:

INT. BOBBY'S CAR - MORNING

Shelly and Bobby watch the cruiser as it zooms by them, then look back. She takes a pull off a silver flask and knocks it back. Bobby looks at her.

SHELLY
Hey, it's happy hour in France.
(offers it to Bobby)
Come on. Breakfast of champions.

BOBBY
Right. 'Little pick-me-up before Home Room.

SHELLY
Thought I was your little pick-me-up.

BOBBY
Baby, you're more like a three-stage rocket. A pocket rocket.

SHELLY
What stage are we in now?

BOBBY
You sure your old man's still on the road?

SHELLY
Called me last night from Tacoma. Talked dirty to me for an hour. And he ain't got a phone in his truck.
(a highly suggestive look)
Quit worryin' and start scurryin', Mr. Touchdown.

Bobby steps on it.

CUT TO:

EXT. WINDING ROAD - MORNING

At the base of Sparkwood Mountain. Bobby drives around a corner and starts up a steep driveway leading to Shelly's house. They drive around another corner and Bobby slams on the brakes when they see the cab of a large semi rig parked in the driveway in front of the house.

CUT TO:

INT. BOBBY'S CAR - MORNING

BOBBY
Jesus...

SHELLY
He's home. Damn. Damn it.
(bangs her head back against the headrest)

Bobby throws it into reverse and backs up behind a stand of trees.

SHELLY
Damn it. Call you later.

CUT TO:

EXT. BOBBY'S CAR - MORNING

Shelly jumps out of the car. Bobby backs down the driveway at thirty miles an hour.

CUT TO:

INT. BOBBY'S CAR - MORNING

Bobby drives away from Shelly's. Breathes a sigh of relief.

CUT TO:

EXT. PALMER HOUSE - MORNING

Sheriff Steadman drives his cruiser into the driveway and Leland Palmer steps out on the passenger's car. Mrs. Palmer comes frantically out of the house and down the steps. He stops. She moves close to him, sees the grief in his eyes, then runs to him, screaming, hitting him, sobbing hysterically. He struggles to hold onto her until she collapses in his arms.

FADE TO BLACK:

END ACT ONE

ACT TWO

FADE IN:

EXT. CALHOUN MEMORIAL HOSPITAL - MORNING

A '30's Federal-style structure on the edge of the old downtown. The Coroner's station wagon is parked outside an entrance to the basement.

CUT TO:

INT. MORGUE CORRIDOR - MORNING

Dr. Hayward is seated in the corridor. He rises as Leland Palmer and Sheriff Steadman come around the corner.

HAYWARD
Leland, I'm so sorry.

LELAND
Seventeen years old.

Hayward puts his arms around his old friend. They embrace. Palmer pulls away. Looks at the door marked "CORONER." Steels himself for what's coming.

STEADMAN
Hate to put you through this.

LELAND
No. I have to see her. I want to see what was done to my little girl.

Steadman leads him through the door.

CUT TO:

INT. MORGUE - MORNING

Leland watches as a MORGUE ATTENDANT slides open a refrigerated vault holding the body of Laura Palmer. The Attendant removes the sheet. Palmer inhales sharply. His face crumbles. He reaches out blindly, puts a hand on Steadman's shoulder. Steadman holds him up.

CUT TO:

EXT. TWIN PEAKS FIELDHOUSE - MORNING

Bobby slows down to cruising speed, pulls up alongside a group of Twin Peaks High School football players, jogging on the other side of a chainlink fence.

BOBBY
Hey, suckers.

MIKE NELSON, one of the players peels off from the group and slows to speak to him.

MIKE
Hey, man, you better get your butt over to school, something's up.

BOBBY
That's what she said.

MIKE
You think I'm kidding.

BOBBY
What, me worry?

Bobby smiles, taps the accelerator and drives off.

CUT TO:

EXT. TWIN PEAKS HIGH SCHOOL - MORNING

Bobby tools into the school parking lot. Gets out. Notices a Sheriff's department cruiser parked outside, lights flashing.

CUT TO:

INT. HIGH SCHOOL MAIN HALL - MORNING

Bobby enters the building, passes a cluster of kids standing outside the office. Bobby notices the kids staring at him and stares aggressively back.

GIRL WITH GLASSES
Bobby Briggs, they're looking for you.

BOBBY
Who is?

ANOTHER KID
Sheriff is.

BOBBY
Well here I am in school.

MRS. JACKSON, the Principal's secretary, standing inside the school office, sees Bobby in the hallway through the glass partition. She steps outside to speak to him.

MRS. JACKSON
Bobby, you're wanted in the principal's office.

BOBBY
Who wants me in the principal's office?

MRS. JACKSON
Right now, young man.

Bobby throws a swaggering look back at the group of kids and saunters into the office.

CUT TO:

INT. CLASSROOM - DAY

Senior Home Room class. MARGARET HONEYCUTT, the teacher, is calling the roll.

HONEYCUTT
...Terry Franklin...

The kids raises their hands as she calls their names.

HONEYCUTT
...Martha Grimes... Donna Hayward...

A very smart and very pretty girl, DONNA HAYWARD, daughter of Dr. Hayward, looks up and responds.

DONNA
Here.

Looking out the door window, Donna notices two State Troopers walking up to the door.

HONEYCUTT
...Audrey Horne...

Benjamin Horne's daughter, AUDREY HORNE, a delicate, Botticelli-like beauty, with a halo of wavy black hair and dark, haunted eyes, raises her hand.

HONEYCUTT
...James Hurley...

JAMES HURLEY, a handsome, clean-cut young man with intelligent eyes, in a black leather jacket, seated in the back corner, his motorcycle boots up on the back of the chair in front of him.

JAMES
Yo.

One of the State Troopers enters the classroom and signals Honeycutt. The other Trooper remains standing outside the door.

TROOPER #1
Excuse me, m'am, is Bobby Briggs in this class?

HONEYCUTT
No, he's in 107.

TROOPER #1
Could I speak to you for a moment, please?

HONEYCUTT
Certainly.

Honeycutt moves over to the Trooper. He speaks quietly to

her. The class watches closely.

A GIRL runs by outside the window, in the interior grass courtyard, crying hysterically.

A buzz of curiosity builds through the classroom. Mrs. Honeycutt turns and looks towards the seat next to Donna. The one empty seat in the room.

Donna notices Honeycutt's look. Donna looks at her arms. Covered with goosebumps. Without knowing why, her eyes tear up. Donna turns to look at James. He's staring right at her, sharing the same sudden fear.

The Second Trooper sticks his head back into the classroom.

TROOPER #2
We got him.

The First Trooper hurries out and they move off down the hall towards the office. Honeycutt turns to the class, her face a mask of unsettled emotions.

HONEYCUTT
(voice trembling)
There'll be an announcement from the Principal's office...

She can't continue, her lip quivering violently. One more word and she'll dissolve in tears. She goes to her desk and sits and stares off into the comer.

DONNA
(silently, to herself)
Laura...

A pencil snaps in James' hand.

CUT TO:

INT. PRINCIPAL'S OFFICE - MORNING

The told State Troopers enter the office. Bobby is seated in the middle of the room. Surrounded by Deputy Andy Brennan, a second deputy, a black man, BERNIE HILL, and the School Principal, GEORGE WOLCHEZK, a stolid, pale, balding man, mid-

fifties.

BOBBY
(frightened)
--I told you, I got up early like I always do, I went running like I always do, I went to breakfast at the Double "R" and I didn't go to practice 'cause I didn't feel like it.

BERNIE
Why didn't you feel like it, Bobby? Were you upset about something?

ANDY
Something troubling you, Bobby? You want to tell us about it?

BOBBY
Look, you guys, please, what'd I to? What's goin' on?

The door opens. Sheriff Steadman enters. Red-eyed, Mrs. Jackson, Wolchezk's secretary, leans in behind him to say...

MRS. JACKSON
Mr. Wolchezk, there's rumors all over school. Maybe it'd be best if they heard it from you.

Wolchezk nods. Steadman indicates to him "just a moment".

BOBBY
What is it? What's going on? Sheriff?

STEADMAN
Now, Bobby, look at me. Your girlfriend, Laura Palmer's been killed. She was found just after dawn. She was with you last night and you weren't where you were supposed to be this morning. Have these fellas advised you of your rights?

BOBBY
Yes, but I didn't know why--Laura's dead?

STEADMAN
Yes. Did you understand your rights as they were explained to you?

BOBBY
Yeah, Jesus, you think I killed her?

STEADMAN
(firmly)
Bobby, we're gonna have you make a phone call, you can call your folks and they can arrange to get a lawyer to be with you when we talk some more--Andy, take Bobby out to make his call--

BOBBY
I loved her! And she loves me!

Pause. Andy takes Bobby by the arm. Bobby shakes him off.

BOBBY
You think 'cause I wasn't at football practice that I killed my girlfriend? You guys are nuts!

STEADMAN
(no more arguments)
Bobby... we're gonna talk about this later. Mr. Wolchezk, why don't you go ahead and make that announcement?

Andy leads Bobby out of the room. Wolchezk nods. Goes to the public address system microphone behind his desk. Picks up the microphone. Flips on the system. Collects himself.

WOLCHEZK
May I have your attention please... may I have your attention... this is Principal Wolchezk...

CUT TO:

INT. HIGH SCHOOL CORRIDOR - MORNING

We slowly drift down the corridor away from the office. Bobby is visible in the office, through the glass partitions, making his phone call. The sound of the announcement fades in and out, echoing through the empty halls as we pass different class rooms.

WOLCHEZK'S VOICE
(over)
...I am deeply saddened to have to tell you that early this morning your classmate Laura Palmer was found dead...

We hear shrieks and cries of grief from the various classrooms.

WOLCHEZK'S VOICE
...this is a terrible moment for all of us, for all of us who knew her, her friends and family and it is important that we all try to help each other through this difficult time... the police have asked me to ask all of you, if you have any information concerning Laura's activities after school yesterday, or yesterday evening to please come forward... I am hereby suspending all classes for the day but before we leave I would like to ask all of you to join me in observing a moment of silence...
(his voice breaking)
...for Laura and her dear memory...

We come to rest on a trophy case in the hallway. Prominent among the trophies is a large photo of Laura, wearing a crown and gown, with Bobby in background, and bearing the caption:

HOMECOMING QUEEN, 1988, LAURA PALMER.

We stay on the photo throughout the moment of silence.

CUT TO:

DONNA HAYWARD

In her classroom, raising her head up after the moment of silence, tears streaming down her face. Another GIRL puts her arms around Donna's shoulders, comforting her. Tears and cries of disbelief from throughout the classroom. Donna looks back at...

CUT TO:

JAMES HURLEY

Wiping the tears from his eyes, covering up his total emotional destruction.

CUT TO:

EXT. PALMER HOUSE - DAY

Two sheriff's department cruisers and a state trooper's car are parked outside. One of the Troopers we saw at the high school is talking on his radio. a small group of NEIGHBORS have gathered at a discreet distance, watching the house, talking with quiet concern among themselves.

CUT TO:

INT. PALMER HOUSE LIVING ROOM - DAY

Sarah Palmer reclines on a Barca-lounger, a cold compress on her forehead. His bag open beside him, Dr. Hayward has just administered an injection to Sarah, discarding the syringe and rolling her sleeve back down her arm. Janice brings Sarah a glass of water.

Andy Brennan stands at the foot of the stairs. Sheriff Steadman is seated on an ottoman next to Sarah, quietly questioning her.

STEADMAN
What time was it when you last saw Laura, Mrs. Palmer?

SARAH
(the sedative taking effect)
What time? Uh, I suppose, let me see... it would have been about nine I think, yes, nine o'clock. She came back from Bobby's and was going up those stairs, those stairs right there.

STEADMAN
Did she say anything?

SARAH
(dreamy)
No. She said goodnight. And I said, "Goodnight, sweetheart" Then I heard her door close.

She's close to tears for a moment, then it passes. Hayward takes her hand and holds it. Sarah hears footsteps upstairs.

SARAH
Who's upstairs now?

STEADMAN
Your husband and one of my men.

SARAH
I can tell from the sounds that it isn't her...

Steadman and Hayward exchange a look.

CUT TO:

INT. LAURA'S BEDROOM - DAY

Leland Palmer sits on the unmade bed, his hand absent-mindedly brushing the bedspread. Deputy Bernie Hill is unobtrusively searching the room. He opens a dresser drawer beside the bed and discovers a locked diary, embosses with Laura's initials.

BERNIE
Do you know where the key for this is, sir?

LELAND
(shakes his head)
Do you have to take that?

BERNIE
We'll return it as soon as possible.

Palmer nods. Bernie places the diary in a cardboard box along with other collected evidence; her schoolbooks, letters, etc.

Bernie moves to and opens the closet door. Turns on an overhead light. The first thing he sees is a video camera sitting on a shelf.

CUT TO:

INT. PALMER LIVING ROOM - DAY

Steadman continues to gently question Sarah.

STEADMAN
Can you remember, Mrs. Palmer... did she make or receive any phone calls?

SARAH
I heard her phone ring once.

STEADMAN
About what time was that?

SARAH
I don't know who it was...

The phone rings. Steadman looks at Andy, who goes into the kitchen to answer it.

STEADMAN
Do you recall the time?

SARAH
I was combing my hair...

STEADMAN
You were getting ready for bed.

SARAH
Yes. Leland was just coming home...

She fades. Steadman realizes the interrogation is effectively coming to an end. The doorbell rings. Janice moves to the door, opens it and admits FATHER CLARENCE HUTCHINSON, a rumpled, white-haired Episcopalian minister.

JANICE
Father...

FATHER CLARENCE
(nods, quietly)
How is she?

Janice takes his hat and coat.

JANICE
She's been asking for you.

Clarence moves into the living room Steadman rises.

FATHER CLARENCE
(nodding to the other men)
Sarah?

Sarah looks up at him. Blinks. He takes her hand, sits beside her.

SARAH
There's no more pain now, is there?

CLARENCE
(gently, soothing)
Our thoughts and prayers guide her to her rest. And she is at peace, Sarah. The peace of the just and the good.

Sarah sits back, finding some comfort in his words. Returning from the kitchen, Andy signals Steadman over to him.

ANDY
(quietly urgent)
That was Lucy. Got a call from a guy works up at the mill, Janek Pulaski. Says his daughter didn't come home last night. And she didn't show up at school today either.

Off Steadman's concern...

CUT TO:

INT. PACKARD SAWMILL - DAY

A State Trooper rapidly walks JANEK PULASKI, a barrel-shaped mill worker, past the powerful, ripping saws towards the exit. Pulaski's eyes are red from tears and stress.

CUT TO:

INT. SAWMILL CATWALK - DAY

On a catwalk outside the office, over the din of the mill, Katherine Packard is confronting Giovanna Packard, as an embarrassed Pete Martell stands by, near a large, control console.

KATHERINE
You're not going anywhere and you're not telling anybody anything!

GIOVANNA
(Italian accented, slightly fractured syntax)
Katherine, I am sorry if this offends you, but I am the owner of this sawmill--

KATHERINE
And you don't know the first thing about this sawmill, that's why I'm running it--

GIOVANNA
I haven't exercised this authority before but maybe I should have--

KATHERINE
You're not shutting us down!

GIOVANNA
(with surprising firmness)
No! I have the final say-so. Pete, push the plug!

KATHERINE
Pete, don't you dare!

Pete considers for a moment, then pushes some large buttons and throws some switches. Katherine storms off.

CUT TO:

A STEAM WHISTLE

As it screeches, signaling a work stoppage.

CUT TO:

THE SAWS

As the power is cut end they grind to a halt.

CUT TO:

EXT. SAWMILL - DAY

Janek enters the State Trooper's car, the Trooper closes the passenger door, gets in on the driver's side and drives off, siren wailing.

CUT TO:

INT. SAWMILL OFFICE - DAY

Giovanna flips a switch activating the mill's antiquated public address system and speaks into a large, silver microphone.

GIOVANNA
(Italian accented, slightly fractured English)
Thank you, may I have your attention... this is "Jo" Packard...

INTERCUT:

THROUGHOUT THE MILL

The faces of the WORKERS are turned up towards the office and the speakers.

GIOVANNA
This morning, as you know, the body of Miss Laura Palmer was found near our dock. Just now your friend and co-worker Mr. Janek Pulaski has learned that his daughter Sharon, one of Laura's schoolmates, is missing since last night... I suffered the loss of someone dear to me not long ago and when my husband, Andrew, died the kind words and feelings that you expressed to me helped me so much. You are very kind people. I have decided that today, in the lights of what has happened, all work here will stop, the Mill will shut down. Perhaps you will spend the day with your families and once again you can all extend your good wishes to the Pulaskis and to the Palmers.
(pause)
Thank you all for your attention.

Silence throughout the mill.

CUT TO:

KATHERINE

In a hallway, listening to Giovanna on one of the loud speakers.

KATHERINE
(to the speaker)
Bitch!

She turns and sees startled MILL WORKER standing behind her, hat in hand.

KATHERINE
What's you name?

WORKER
Fred Truax.

KATHERINE
You're fired!

She storms off.

CUT TO:

EXT. HIGHWAY "21" - DAY

An empty road. Silence, suddenly broken by James Hurley, on his motorcycle, cutting through the wind with reckless abandon.

CUT TO:

EXT. ED HURLEY'S GAS STATION - DAY

James drives the bike off the highway, into the station and pulls up next to the pumps. Without a glance at the office, he screws off the cap and starts filling the bike's gas tank.

ED HURLEY, James' uncle, a thin, taciturn man of forty, steps out of the office and walks out to James as he tops off his tank and hangs up the nozzle. Mindful of his state, Ed waits for James to speak.

JAMES
Laura's dead.

ED
I heard.

With restrained emotion, Ed puts a hand on James' shoulder. James inhales deeply, choking back his feelings. Looks at his Uncle. Looks away.

JAMES
She was the one.

ED
(nods, waits)
Buy you a cup a coffee?

Pause.

JAMES
'Can't do it.

Before he's overcome with pain, James takes out a folded note, hands it to Ed.

JAMES
If Donna comes by, would you give this to her?

ED
You bet.

James hops on the bike, kicks it to life and roars off. Ed watches him go. The door to the office opens and Ed's wife, NADINE, a small, angry woman, wearing a black patch over her left eye, calls out at him.

NADINE
Ed? They said those drapes'd be ready by ten; now I want those drapes up by nightfall.

Ed exhales heavily, waves at her without looking at her and heads for his pick-up, parked nearby.

CUT TO:

EXT. REMOTE MOUNTAINOUS TWO-LANE HIGHWAY - DAY

A eighteen-wheel logging truck with a full load barrels along, downshifting to brake its speed on the steep decline.

CUT TO:

EXT. WOODS - DAY

A rustling in a dark thicket. Bloodied bare feet stumbling aimlessly town a slope.

CUT TO:

INT. LOGGING TRUCK CAB - DAY

As the DRIVER muscles his cab around a horseshoe bend, he sees someone step out onto the road a few hundred feet ahead. The Driver steps on the brakes and downshifts frantically. The engine whines in protest.

CUT TO:

THE WHEELS

Of the big rig screech along the blacktop, burning and smoking.

CUT TO:

THE DRIVER'S POV

Through the windshield, as the truck closes rapidly on the missing high school girl, SHARON PULASKI, standing in the middle of the road, dazed, helpless, bruised and cut, wearing only bra and panties.

CUT TO:

THE TRUCK

Finally lurches to a halt only a few inches from Sharon. Her lost, brutalized face opens into a silent scream.

CUT TO BLACK:

END ACT TWO

ACT THREE

FADE IN:

INT. HOSPITAL INTENSIVE CARE - DAY

Sharon Pulaski lies in a hospital bed, attached by various tubes to life-support machines and monitors. A Nurse fluffs a pillow under her head, as another fits an oxygen tube to her nostril.

CUT TO:

GROUP OF TRACKING DOGS

Barking, restless, anxious to follow a scent. They're on the highway, where Sharon came out of the woods. The logging truck is pulled off the road, the Driver is talking to Andy Brennan, who's filling out a report.

Deputy Bernie Hill drives up in a cruiser, exits, carrying a plastic evidence bag containing the clothes Sharon was wearing. He takes them over to the dog's HANDLERS. The Handlers open the bag and give the dog's the scent.

A number of Deputies and CIVILIAN VOLUNTEERS follow the dogs, as they pick up the trail and strain at their leashes, bounding up the hill into the woods.

DISSOLVE TO:

EXT. HIGHWAY - DAY

A nondescript, government-issue, tan sedan drives up towards Twin Peaks. Passes a sign that reads:

"WELCOME TO TWIN PEAKS. POPULATION 51,201"

CUT TO:

INT. SEDAN - DAY

Behind the wheel is FBI field agent DALE COOPER, mid-thirties, handsome in an unremarkable way. He activates and speaks into a microphone attached to his lapel, connected to a small, Walkman-sized tape recorder clipped to his belt.

COOPER
Diane, 2:15 in the afternoon, November 14. Entering town of Twin Peaks. Five miles south of the Canadian border, twelve miles west of the state line. Never seen so many trees in my life. As W.C. Fields would say, I'd rather be here than Philadelphia. It's 54 degrees on a beautiful sunny afternoon. Weatherman said rain. If you could get paid that kind of money for being wrong 60% of the time it'd beat working. Mileage is 79,345, gauge is on reserve, I'm riding on fumes, have to tank up when I get into town, remind me to tell you how much that is. Lunch was $6.31 and I left her a dollar tip, at the...
(digs out a restaurant receipt)
...Lamplighter Inn, that's on Highway 2 near Lewis Fork. That was a tuna fish sandwich on whole wheat and a slice of cherry pie and coffee. Darn good food. And if you ever get up this way, Diane, that cherry pie is worth a stop. Okay.
(looks for his notes)
I'll be looking for a...
(reads)
...Sheriff Daniel Steadman, he's going to be at the Calhoun Memorial Hospital with that girl they pulled off the mountain. I'll be checking into a motel after we're through there. Sure the Sheriff'll be able to recommend a clean place. Reasonably priced.

Turns off the microphone. Turns it back on again.

COOPER
Forgot to mention. I stopped for
(more)

COOPER (cont.)
coffee and a pit stop about 10:30, little diner near Bitteroot Lake. Excellent coffee. Forgot to get the receipt, can you believe it? That was seventy five cents and I left a quarter on the counter. Got to find out what kind of trees these are. They're really something.

Turns off the microphone. Whistles "Rhapsody in Blue."

CUT TO:

EXT. CALHOUN MEMORIAL HOSPITAL - DAY

In long shot, we see Dale Cooper drive up, get out of the car where he's greeted by Sheriff Steadman and together they enter the hospital.

CUT TO:

INT. HOSPITAL CORRIDOR - DAY

Steadman and Cooper walk down the corridor.

STEADMAN
Sure glad to have you here. Kind'a lucky, in a way, Sharon stepped out across the state line. Whole town's really badly shaken up--

COOPER
Sure it is, nice, quiet place, something like this. Let me stop you right here in the hallway for second, Sheriff.
(they stop; matter of factly)
There a few things we ought to get straight right off the bat. I've learned this the hard way and it's better to talk it out up front. When the Bureau gets called in, the Bureau's in charge. You're going to
(more)

COOPER (cont.)
be working for me and sometimes local law enforcement has a problem with that. Hope you understand.

STEADMAN
Like I said, we're glad to have you.

COOPER
And what kind of fantastic trees have you got growing all around the area? Big, majestic--

STEADMAN
Ponderosa pine.

COOPER
(savors the sound)
"Ponderosa Pine."
(stars walking again)
Can somebody get me your coroner's report on the dead girl while we're in with the witness?

STEADMAN
'Haven't done the autopsy yet. We can go downstairs to the morgue when we're done here.

COOPER
Fine. What've we got from Sharon so far?

STEADMAN
She hasn't said word one since we found her.

They enter an office, past a stationed POLICEMAN. Janek and his wife, MARIA PULASKI, and two of their other CHILDREN sit on a bench by the door.

CUT TO:

INT. INTENSIVE CARE - DAY

Sharon Pulaski lies in bed, an IV in her arm, hooked up to

monitors, attended by two NURSES. Steadman and Cooper enter. Seeing them, the attending physician, an attractive woman, DR. SHELVY, moves towards them from the bed.

STEADMAN
Dr. Shelvy, this is FBI Agent Dale Cooper.

SHELVY
Glad to know you.

COOPER
Doctor. How's the girl?

SHELVY
She's in shock. Suffering from exposure.

COOPER
Was she raped?

SHELVY
Yes. More than once.

COOPER
One perpetrator?

SHELVY
Waiting for the tests.

COOPER
(to Steadman)
Any connection to the murdered girl?

STEADMAN
Same high school. Far as we know they hardly knew each other.
(shrugs)
No connection.

COOPER
Can I question her?

SHELVY
This girl doesn't even know where she is. Or if she is.

COOPER
What are you saying?

SHELVY
We need a CAT scan and we aren't equipped for that. My opinion is there may be neurological damage. She's just not responsive at all.

COOPER
I'd like to look at her fingers.

Shelvy and Steadman look at each other.

SHELVY
All right.

Cooper moves to Sharon. Her eyes are open, looking up at the ceiling, moving restlessly. Cooper picks up left hand, looks closely at the wrists, sees the distinctive wounds and a look of intense interest comes over him. He immediately looks very closely at her fingernails.

STEADMAN
We already scraped for particles.

COOPER
That's not what I'm looking for.
(looks closely, almost to himself)
Nothing here... not a thing...

SHARON
(a sort of drugged, horrified whine)
Don't go there...

SHELVY
(moving quickly to her side)
Sharon?

COOPER
Sharon?

Sharon almost seems to focus on them for a moment. A single tear runs from her eye.

CUT TO:

INT. ELEVATOR - DAY

We see the floor indicator numbers light up, going down as the elevator descends. Steadman and Cooper ride down, along with a ONE-ARMED MAN. The door opens on the first floor. We notice a MAN talking to a NURSE, seated behind a desk, eating her lunch off a cafeteria tray. She laughs uneasily at something the Man says. The One-Armed Man exits. The elevator doors close.

The elevator descends to the basement. The doors open. Steadman and Cooper exit.

CUT TO:

INT. MORGUE EXAMINATION ROOM - DAY

Bright overhead lights pop on, momentarily blinding us. A low, vibratory throb of humming machinery. Steadman and Cooper and a MORGUE ATTENDANT walk to a stainless steel examination table in the middle of the white-tiled room.

Laura Palmer's body lies on the table, covered by a shroud of cloudy plastic. Cooper takes her left arm out from under the cover and examines her fingers.

STEADMAN
We did scrape the nails when she came in.

COOPER
(sees something under the nail of her ring finger; energized)
There it is. Here it is. Oh my God, there it is.

STEADMAN
What?

COOPER
(to the Morgue Attendant)
Leave us alone please.

The Attendant looks at Steadman. He nods. The Attendant exits.

COOPER
(pointing to her nail)
Sheriff, I need something to grab onto this.

Steadman uncovers and rummages through an autopsy tool tray, finds and hands Cooper a pair of fine tweezers. Cooper separates the nail from the finger, works the tweezers in and dislodges a small, white speck from under the nail onto a stainless steel tray.

Cooper turns on his microphone, swings a mounted magnifying glass over the tray, pulls it down over the speck and turns on its attached light.

COOPER
3:27 PM. Diane, Twin Peaks County Morgue. With the body of the victim... what's her name?

STEADMAN
Laura Palmer.

COOPER
Laura Palmer. Got here before the autopsy. It's the same thing, Diane, told you I had a feeling we'd see this again

STEADMAN
What've you got there?

COOPER
Ring finger. Under the nail. Let's see what he left us.

CUT TO:

THROUGH THE LOOKING GLASS

Using the tweezers, Cooper turns over the speck and we see printed on the tiny piece of white paper is the letter "R" .

COOPER
It's an "r". Diane, let's give this to Albert and his team, don't go to Sam, Albert seems to have a little more on the ball.

RESUME SCENE

As Cooper turns off the mic and turns to Steadman.

COOPER
Need to bag and tag this.

STEADMAN
You gonna let me in on whatever the hell's going on here?

COOPER
Sheriff, we've got a lot to talk about.

CUT TO:

EXT. BACK OF ROADHOUSE - DAY

Donna Hayward drives up in a Mercedes-Benz station wagon and parks behind the Roadhouse Nightclub, near a couple of motorcycles, in front of a large, wooden shed. On the roof of the shed is an erector-set-like oil derrick-shaped structure, supporting a small, blue neon sign that reads:

"HEMINGWAY'S"

Donna goes up the steps to the door, knocks and enters.

CUT TO:

INT. HEMINGWAY'S - DAY

A sparsely furnished coffee house. Two walls with shelves packed with books. On the wall behind a small raised platform

is a large, black and white photograph of Ernest Hemingway. Two BIKERS in black leather sit at one of the tables, reading books. JAKE MORISSEY, the large, friendly owner of the Roadhouse and "Hemingway's", wearing an apron, is cleaning an unique brass Espresso machine.

DONNA
Is James around?

JAKE
He was. You just missed him.

DONNA
Thanks.

Donna exits.

DISSOLVE TO:

EXT. ED HURLEY'S GAS STATION - DAY

The Mercedes-Benz station wagon is parked across the highway from the gas station.

CUT TO:

INT. MERCEDES-BENZ STATION WAGON - DAY

Donna Hayward sits in the driver's seat, the engine running, listening to the radio, a Golden Oldies station, watching the road.

CUT TO:

HER POV

As Ed Hurley drives up in his pick-up, turns into the station parking lot and parks.

CUT TO:

DONNA

Puts the car in gear, drives across the highway into the station and pulls up next to Ed's pick-up.

CUT TO:

THE BED OF THE PICK-UP

Inside is a large, wrapped package with a label that reads, "GENTLE JIM'S DRAPES." Ed turns from the truck bed, as he sees Donna get out of her car and approach him.

DONNA
Hi, Ed.

ED
Hey, Donna.

He sees she's about to burst into tears, opens his arms and embraces her. She weeps.

ED
I'm so sorry...

She nods, starts to regain her composure.

DONNA
Have you seen James?

ED
He came by.

DONNA
Is he okay?

ED
No.

DONNA
You know where he went? He wasn't up at "Hemingway's."

ED
I don't know. But he said to to give this to you.

He hands her a folded note. Donna opens it. It reads:

"21 BILLIARDS. SEE JOEY AFTER NINE."

Out on the highway, a white 1959 Chevy Impala slams on its brakes, hits the horn, the driver does a squealing U-turn to pull into the gas station parking lot and stops near Donna and Ed. Mike Nelson, Bobby's friend, is driving the car. He leans out the window.

MIKE
(furious; to Donna)
Hey! What the hell are you doin' here?

DONNA
I--

MIKE
We've been lookin' all over for you! In case you didn't know it, Bobby's in a lot of trouble! He's my best friend, you're supposed to be with me and we're goin' down to the police station to be with him!

DONNA
Don't tell me where I ought'a be-- and by the way, Laura was my best friend--

MIKE
Get in the car!

ED
(he's heard enough)
Muffle it there, Junior.

MIKE
Mind your own business!

ED
You're on my lot, friend.

MIKE
Not for long! Donna, you get to the Sheriff's right now!

Mike guns it and digs out in the loose gravel, fishtailing onto the highway. Donna's trembling with anger and

frustration.

DONNA
Boy, do I know how to pick 'em.

Nadine throws open a window in their apartment above the garage and calls out.

NADINE
Ed! You waitin' for those drapes to hang themselves?!

ED
(waves dismissively at her; to Donna)
I know how to pick 'em too.

They both manage a small smile. Donna heads for her car.

DONNA
If you see James, tell him I'm looking for him.

ED
You bet. Take it easy now, Donna.

CUT TO:

EXT. SHERIFF'S OFFICE - DAY

Re-establish.

CUT TO:

INT. EVIDENCE ROOM - DAY

Steadman and Dale Cooper are seated at a table, examining the box of evidence that was taken from Laura Palmer's bedroom. Steadman takes a video cassette out of the box.

COOPER
That's the tape you found in the video camera in Laura's room.

STEADMAN
Right.

COOPER
At a certain point I'm going to want to show that to the boyfriend.

STEADMAN
You say when.

Cooper puts on a pair of thin, rubber gloves and looks into the box of Laura's belongings.

COOPER
Did you complete all your forensics?

STEADMAN
Yes.

Cooper picks up Laura's locked diary.

COOPER
No key yet, huh?

STEADMAN
Still looking.

Cooper casually snaps open the lock, opens the diary and uses an orange stick to turn to the last entries. He activates his tape recorder.

COOPER
Diane, I've just opened Laura Palmer's diary. This is the last entry, dated yesterday, November 13...
(reads)
"Cloudy. Sort of giddy. Not even cautiously optimistic. Day Eighteen. Eight o'clock. Asparagus for dinner again. I hate asparagus. Does this mean I'll never grow up"... then she's written...
(counts)
...nine questions marks... "Nervous about meeting 'J' tonight." That's the last entry.
(to Steadman)
(more)

COOPER (cont.)
That's something to get started on.

STEADMAN
(writing down the letter "J")
One out of twenty-six.

Cooper turns back a few pages and reads again.

COOPER
Day fourteen. Indian summer. Picnic at Le Sparkwood Cafe--al fresco. Am I this happy?"

INTERCUT:

THE DIARY

As Cooper continues to thumb back through the pages, he finds a small key inside a small, slit glassine envelope, taped to a page.

COOPER
(instant recognition)
Diane. I just turned back eighteen days; it says here, "Day One." What we've got taped to the page here is a glassine envelope containing a white residue and what looks to be a key to a...
(thinks, places it)
...safety deposit box.
(closely examines envelope)
Sheriff, after you very carefully remove this key, we're going to run this envelope and my bet is it'll test positive for cocaine.

STEADMAN
(indignantly)
That's impossible--

COOPER
You ever been surprised before?

STEADMAN
Mr. Cooper, you didn't know Laura Palmer--

COOPER
Benefit of the doubt, innocent until proven guilty, but that's still cocaine in that envelope.

Holds out the envelope. Steadman takes it.

COOPER
Get started on a court order to open her deposit box and maybe we'll both find out a few things about Laura Palmer.

Steadman exits. Cooper reaches into the box again.

COOPER
Diane, I'm holding in my hand a box of small, chocolate bunnies...

CUT TO:

INT. POLICE STATION HOLDING CELL - DAY

A despondent Bobby Briggs sits at a table with his parents, Bette and Major Briggs. Across from them is Bobby's lawyer, a short, rotund, silver-throated man by the name of GILMAN WHITE. A DEPUTY enters to announce...

DEPUTY
We're ready for you.

He waits to escort them out.

GILMAN
(instructing Bobby)
Now Bobby, remember what I told you; the Federal Bureau of Investigation does not appreciate smart talk. You answer their questions, openly and honesty. If you're having any trouble,
(more)

GILMAN (cont.)
any strange feelings, any questions, you consult with me, that's why I'm here. If there are any questions I would prefer that you not answer directly, I will so signal you. Is that understood?

Bobby nods sullenly.

MAJOR BRIGGS
What do you say to Mr. White, Robert?

BOBBY
Yes, sir.

The Deputy moves to Bobby. Bobby rises and walks out with him. White picks up his briefcase and follows.

CUT TO:

INT. INTERROGATION ROOM - DAY

Steadman and Cooper enter and take seats across the table from Bobby and Gilman White. There is a TV and VCR on a stand in the corner.

COOPER
(right to the point)
Bobby, did you kill Laura Palmer?

BOBBY
No!

COOPER
(writes something on a piece of paper)
She was studying at your house until about nine thirty last night, isn't that right?

BOBBY
Yeah.
(looks at Gilman)
Yes, sir.

Cooper shows Steadman the piece of paper: on it he's written, "He didn't do it." Steadman is nonplusses.

COOPER
She drive herself home?

BOBBY
Yes.

COOPER
You had a big fight with her last week, didn't you?

BOBBY
So what?

Gilman puts a hand on Bobby's arm.

BOBBY
If I had a fight with her, if I sang songs with her, if I went skipping rope with her what difference does it make? I didn't kill her.

COOPER
Bobby, here's how this works, we ask questions and you answer only the questions that we ask. Briefly and to the point.

Cooper picks up a remote control and turns on the VCR in the corner. A picture appears on the monitor.

INTERCUT:

THE MONITOR

A slightly fuzzy picture: Donna and Laura in a sunlit forest glade, having a Indian summer picnic on a red and white checked blanket, blanket and mugging for the handheld video camera. We don't see or hear the camera operator.

COOPER
(watching Bobby carefully)
Did you shoot this video, Bobby?

A cold, jealous rage rises in Bobby as he watches the girls laughing, seeing only Laura and her happiness.

BOBBY
No.

COOPER
If you didn't take them, who did?
Did you know that Laura was seeing
someone else?
(no answer)
That's what you fought about last
week, isn't it, Bobby? Look at these
pictures, look how happy she is.
(no answer)
'You ever take cocaine with Laura?

BOBBY
(shocked)
I never did that!

GILMAN
Excuse me but what are you charging
my client with?

COOPER
(smiles, as he writes
again)
That's right, you're a football
player, aren't you, Bobby?

He shows Steadman the pad; on it he's written: "Kid's a lousy liar."

COOPER
If you knew who she was seeing, trust
me on this, now's the time to tell
us.

BOBBY
Why don't you ask Donna? She was
there with 'em!

COOPER
I'm asking you, Bobby. Give me a name. Here's a clue. First initial "J."

Bobby can't, or won't, come up with a name.

BOBBY
(almost to himself)
"J"...
(self-pitying)
She wouldn't. She wouldn't'a done that to me.
(almost mumbling)
I can't believe it. I can't believe it...

COOPER
(as he rises)
You didn't love her anyway.
(to Steadman)
Let him go.

Cooper exits. Steadman tries to give the appearance of keeping up.

CUT TO:

INT. SHERIFF'S STATION - DAY

Cooper exits the interrogation room. He looks towards the desk and sees Donna speaking to Lucy, the dispatcher. Mike is standing sullenly nearby. Cooper makes a bee-line for Donna.

COOPER
Donna?
(she looks up at him)
You and I are going to have a little talk about a picnic.

Donna looks at Cooper, then at Mike.

CUT TO:

EXT. MOUNTAIN SIDE FOREST - DAY

A TRACKER is holding back two of his dogs, who are barking furiously at the mouth of a hillside cave. A Trooper stands by with his gun drawn.

Deeply shaken, Deputy Andy Brennan exits the cave a moment later, holding a flashlight and his gun. He absent-mindedly walks past the others and they watch him drift into the woods.

CUT TO:

EXT. THE WOODS - DAY

Andy slumps down onto a rock. Sets down his pistol and takes out his handi-talk radio and, with difficulty, activates it. His gun slides off the rock into the dirt.

ANDY
(shaking)
Lucy... Lucy...

INTERCUT:

INT. SHERIFF'S OFFICE SWITCHBOARD - DAY

Lucy, at the switchboard, speaks over her headset.

LUCY
Andy, is that you?... I can hardly hear you...

ANDY
Tell Dan, we found where... it happened... Ghostwood Forest, about three miles east of the highway... tell Dan...
(he can't continue)

LUCY
(quietly, tenderly)
Andy, are you okay? Sweetie?

ANDY
I didn't cry... but Lucy... it's horrible... oh, God...

He can't fight it. He starts to cry.

FADE TO BLACK:

END ACT THREE

ACT FOUR

FADE IN:

EXT. SHERIFF'S STATION - DAY

Steadman backs his four-wheel vehicle up to the back door, throws open the rear gate and goes into an open equipment room.

CUT TO:

INT. SHERIFF'S STATION - DAY

Cooper guides Donna into the interrogation room and closes the door. Cooper studies her.

COOPER
Have a seat, Donna.

CUT TO:

INT. SHERIFF'S STATION - DAY

Bobby's parents and Gilman White are talking near the exit, as Bobby is released by a Deputy from the holding cell area. Bobby looks at his parents, then sees Mike waiting by a water cooler near the front desk, where Lucy is typing. Bobby walks over to Mike.

MIKE
Hey, buddy.

BOBBY
Hey, Snake, we're outta here.

MIKE
Just a sec', Donna's in there.

BOBBY
(low and angry)
You straightened her out yet?

MIKE
I don't know what's up with her, man.

BOBBY
Forget her. I got it figured. Laura and her. We're lookin' at some freakin' biker. And some freakin' biker is gonna get his head busted open.

MIKE
Who is it?

Lucy pauses in her typing and slightly turns her head towards them. Bobby picks up on it.

BOBBY
Come out here.

They head for the exit, passing his parents and lawyer.

MAJOR BRIGGS
(formal but sympathetic)
Robert, I'll be at home this evening if you need a sympathetic ear.

BOBBY
I don't need any damn sympathetic anything.

Bobby and Mike leave the building.

CUT TO:

INT. INTERROGATION ROOM - DAY

Cooper and Donna, his questioning in progress.

COOPER
You mean to tell me you and Laura went on this picnic alone, just the two of you?

DONNA
What's wrong with that?

COOPER
Deep into the woods, not another soul around--

DONNA
Is there some law against having a picnic?

COOPER
Donna, this is interesting to me, because with just the two of you out there--

He turns on the VCR with the remote and we see the video of the picnic.

COOPER
I can't for the life of me figure out how these pictures got taken.

Donna, feeling trapped and frightened, thinks fast.

DONNA
Oh. Oh, that. That's easy. There was a hiker, came along with a backpack and we asked her to take the pictures.

COOPER
What was her name?

DONNA
I don't think we ever asked her. Or I forget. Maybe we did, I don't remember.

COOPER
(non-threatening)
Donna... who are you protecting?

DONNA
Nobody. That's what really happened.

COOPER
Does the person's name start with the letter "J"?

DONNA
(blushing)
I told you, she didn't tell us her name.

COOPER
Donna, this is serious business. More serious than a girl falling in love with someone other than her boyfriend. Much more serious than you know.

Donna remains silent. We hear a beep, an intercom on the desk activating.

LUCY'S VOICE
Agent Cooper, the Sheriff's ready to roll up to the site and I've got something else for you here.

COOPER
(into the speaker)
You can come on in.
(to Donna)
I know Laura was your best friend. You've been through a lot today. We're finished here--for the time being.

Donna rises. She exits. Steadman and Lucy enter.

STEADMAN
Tell Agent Cooper what you heard Lucy.

LUCY
Okay. Now, after you were done with Bobby? And he was taken back to his cell? Well, then his parents were standing by the door, with his lawyer, and Bobby, he was released and he came out and he saw his friend Mike, who was down by the water cooler, which is near my desk--

COOPER
Uh-huh, uh-huh--

LUCY
Okay, okay. Well, I pretended to be typing but I was typing what Mike and Bobby were saying, well they didn't say exactly who it was that they were talking about but anyway here's what they were saying--

She offers him a typed page. He doesn't take it

COOPER
They said the guy we're looking for is a biker.

LUCY
(crestfallen)
Yeah...

STEADMAN
(amazed again)
Yeah.

Cooper turns on the VCR with the remote, fast forwards the picture, then lets it run at normal speed until Donna moves up extremely close to the lens. He freezes the frame and points to a partial reflection of a motorcycle in the pupil of her eye.

CUT TO:

EXT. MOUNTAIN OVERLOOK - DAY

A motorcycle is parked on a high crest, overlooking a wooded valley and the town in the deep background. We hear the sound of SIRENS wailing in the distance.

James Hurley sits on a rock. His eyes red, his face torn with grief. He holds a small envelope in one hand. His other hand holds something protectively in a closed fist.

CUT TO:

HIS HAND

As it opens and we see he's holding a gold necklace in the shape of half of a heart. He rubs it lovingly and closes his hand again.

INT. MOUNTAINSIDE CAVE - DAY

In the darkness, we see a powerful beam of light sweep slowly across the walls, revealing random patterns of spayed blood. The light follows the trail of the blood across a dirt floor and up a raised mound of blood-saturated dirt.

On top of the mound is the other half of the heart-shaped gold necklace and just below it a folded piece of paper. Something is written on the paper in what could be blood.

We see it is Dale Cooper holding the flashlight. Behind him are Steadman and some other officers. Cooper reaches in with a gloved hand, gently turns over the note and reads...

FIRE. WALK WITH ME.

CUT TO:

A TV SET

On the monitor is a news report showing location video footage of Cooper, Steadman and the other officers emerging from the mountainside cave.

LOCAL REPORTER
(voice-over)
...from what is believed to be where the brutal slaying of Laura Palmer occurred. And tonight, Sharon Pulaski...

We see a high-school yearbook picture of Sharon.

LOCAL REPORTER
...the second intended victim, who apparently escaped her captor and fled to safety, remains hospitalized in critical condition at Calhoun Memorial...

During above we pull back to discover we're in a cheaply panelled and furnished living room.

CUT TO:

SHELLY SIMPSON

The Double "R" Diner waitress, wearing a bathrobe and smoking a cigarette, is watching the set in her living room. She flicks her cigarette into the ashtray, unable to take her eyes off the set.

Her husband, LEO JOHNSON, a lanky, sinewy, pallid man of thirty, pomaded hair, wearing a torn t-shirt, dirty jeans and white socks, his heavy boots nearby on the floor. He holds an open bottle of creme de menthe.

SHELLY
Lord, I can't believe it. I can't believe it.

Leo has not taken his eyes off the ashtray.

CUT TO:

LEO'S POV - THE ASHTRAY

Filled with butts. Two different brands.

CUT TO:

RESUME SCENE

Leo continued to look at the ashtray.

LEO
(politely)
Shelly... turn off the TV.

SHELLY
Why? Why? I went to see this--

She turns to him. Sees the look on his face. Gets up immediately and turns off the television.

LEO
Shelly, sit down here a minute and help me out.

She sits obediently. He still hasn't looked at her.

LEO
What kind of cigarettes do you smoke?

SHELLY
Whatever's around.

LEO
No, you don't.
(he picks up a butt from the ashtray)
You smoke these.
(he picks up a different brand butt)
What are these doing here?

SHELLY
Come on, Leo, I get different packs at the diner. Me and Norma.

Pause.

LEO
There's two things, Shelly. First, this house should be cleaned up for me when I come home... I mean clean.

SHELLY
Okay--

He holds up a hand and silences her instantly.

LEO
(evenly)
Number two. You smoke one brand of cigarettes from now on. Because if I ever see two different brands of cigarettes in any ashtray in this house again, I'm gonna snap your neck like a twig.

Trembling, he takes a big swig of creme de menthe and locks eyes with her.

SHELLY
You got nothing to worry about with me, darlin'.

She forces a smile. He looks at her hard. Right through her.

CUT TO:

EXT. THE GREAT NORTHERN HOTEL - DAY

Re-establish.

CUT TO:

INT. GREAT NORTHERN HOTEL LOBBY - DAY

On a small TV monitor at the front desk, continuing the report on the news about Laura. Watching are the DESK CLERK and the group of Norwegians we saw earlier in the day, who are in the process of checking out of the hotel. Two BELLMEN are loading their baggage on a trolley.

LOCAL REPORTER'S VOICE
(voice over, on the TV)
...cheerleader, Homecoming Queen, most popular girl in school, friend to many in the community. Seventeen years old. Laura Palmer, found dead this morning, the victim of violent crime...

During above, we see Benjamin Horne, the Translator, and Sven Jorgenson, the group's leader, are standing beside a nearby column, speaking in hushed, urgent tones.

HORNE
--Mr. Jorgenson, I urge you to reconsider, I want to appeal to your best nature--

The Translator tries to translate simultaneously and then

struggles to keep up with them both.

SVEN
(over the translator)
Best nature? We have best nature at home; no violent crime, crime rate nothing--

HORNE
It is a great injustice to judge our community by this horrible exception to the rule, I have a daughter myself, she's the same age, she goes to the same high school--

SVEN
Everyone here have gun! Not good!

HORNE
Sir, you are throwing away the investment opportunity of a lifetime--

SVEN
Better that then to throw lifetime away--

HORNE
(to the Translator)
You keep out of this!

CUT TO:

EXT. GREAT NORTHERN HOTEL - DAY

We drift from the hotel over to "The Grange"; a large, adjacent manor house, the private home of Benjamin Home.

CUT TO:

EXT. GRANGE - CLOSER ANGLE - DAY

In an upstairs window, we see JOHNNY HORNE, Benjamin Horne's twenty-seven year old son, standing alone, looking out over the lawn. He turns away from the window.

CUT TO:

INT. JOHNNY HORNE'S BEDROOM - DAY

Johnny throws himself down to a sprawling position on the floor and we see that the room is filled with large, expensive toys. He begins to bang his head on a exquisite, doll house replica of "The Grange" itself.

CUT TO:

INT. GRANGE DOLL HOUSE - DAY

With every impact, the furniture and small figurines inside bounce violently up and down.

CUT TO:

INT. GRANGE DINING ROOM - DAY

SYLVIA HORNE, Johnny's mother, Benjamin's wife, and Audrey Horne, her daughter, sit at the dining room table, having tea from a sterling tea service. Strained silence. Audrey stares at the heel of her black leather pump. Sylvia hears approaching footsteps and presses a hand to her forehead in exasperation. A NURSE enters the room.

NURSE
Mrs. Horne, I think it might help if you'd talk to Johnny yourself--

SYLVIA
(pained sarcasm)
Oh, you think it might help? You tell Johnny, one more time, that Laura is not coming to work with him this afternoon, tomorrow afternoon or any afternoon. What is so difficult to understand about that?

CUT TO:

INT. ED HURLEY'S GARAGE - LATE AFTERNOON

A small television on a work bench is on, continuing the news report. Ed is doing a lube job on a late model Oldsmobile up on the rack. His wall phone rings. He walks over and picks

it up.

ED
Ed's Garage, Ed speaking.

INTERCUT:

INT. DOUBLE "R" DINER KITCHEN - LATE AFTERNOON

Norma, the bombshell waitress and diner owner, is on a wall phone in the kitchen. The diner is humming with activity.

NORMA
(hushed, urgent)
I know I promised not to call there, but I have to see you... I feel so bad, I can't tell you...

ED
I know. It's okay.

He reaches down, turns up the sound on the small television and glances out the back window, up the small hill towards his house.

CUT TO:

ED'S POV - HIS HOUSE

In the big picture window of his living room, we see a new set of drapes being closed, then opened, then closed, then opened.

CUT TO:

RESUME SCENE

Ed turns back to the phone.

ED
I'll try to meet you at the Roadhouse, 'round 9:30. He hangs up. Turns the sound on the tv back down.

CUT TO:

EXT. BANK - DAY

The flag flies at half mast.

CUT TO:

INT. BANK - DAY

Cooper and Steadman are being lead into a back room by ALICE BRADY, a uniformed bank guard. During below, she retrieves Laura's safety deposit box.

ALICE
(slightly hysterical)
I knew Laura she was always so nice--

COOPER
When was the last time she came in?

ALICE
Oh, I couldn't tell you exactly, there are so many boxes here--

COOPER
You don't keep records.

ALICE
Well we have plenty of paper work as it is, you know, with a town this size--

COOPER
Can you tell me how long Laura has had the box?

ALICE
I'd say about six months, I could check for you--

COOPER
Would you please? And you can just give me the box, m'am, we'll take it from here.

Cooper takes the box. He and Steadman enter a smaller, privacy room. Cooper sets the box down and opens it with the key he

found in Laura's diary. He reaches inside and lifts out the sole item in the box.

A magazine entitled: "SEX TOYS: SWINGERS, COAST-TO-COAST."

STEADMAN
Jesus...

Just touching the edge of the pages, Cooper leafs through the magazine. A thick, rubber-band wrapped packet of one hundred dollar bills fall out.

COOPER
Over ten grand. That's a lotta Girl Scout cookies.

Cooper turns the magazine to a dog-eared page.

INTERCUT:

THE MAGAZINE

Featuring ads and photographs of men and women, soliciting various sexually-oriented responses. One of the ads is circled. It is a burn-out, flashbulb photo of Sharon Pulaski, in sex lingerie, a drugged glaze in her eyes.

COOPER
There's your connection.

CUT TO:

EXT. TOWN SQUARE - EARLY EVENING

Cooper and Steadman walk through the town square, past the gazebo, towards city hall.

COOPER
(stopping to look at the gazebo)
I've seen these in pictures before, but there is an actual gazebo, right here in your city square. That is beautiful.

STEADMAN
(looks at his watch)
You know we're gonna be late for that meeting--

COOPER
(continuing on)
You know, I'm from Philadelphia and a thing like this, a gazebo, in a town square that is so meticulously maintained.
(head snaps around, noticing another detail)
--look how these hedges are clipped.

They head towards a side entrance in city hall. We MOVE to PICK UP a group of REPORTERS, milling around between a few television news crew trucks in front of city hall and STAY WITH one REPORTER, taping a stand-up news report in front of the hall's imposing mahogany doors.

REPORTER
--I'm speaking to you tonight from in front of the Town Hall of Twin Peaks, where, just behind me, the City Council and Chamber of Commerce have called an emergency session to discuss the tragic events that have rocked this remote, peaceful community. How will the community react? We'll be here to bring that news to you as soon as it's available to us.

CUT TO:

INT. TOWN HALL AUDITORIUM - DAY

On a raised dais, Dale Cooper watches the City Council and Chamber of Commerce MEMBERS moving down the aisles, milling about, taking their seats. Prominent among them is Benjamin Horne. Seated near him are Katherine and Pete Martell. Cooper's eye catches Giovanna Packard as she enters. He almost does a double take. He leans over to Sheriff Steadman and asks discreetly...

COOPER
Who's the babe?

STEADMAN
That's Mrs. Packard

COOPER
Packard Sawmill?
(Steadman nods)
Where's Mr. Packard?

STEADMAN
Died in a boating accident last year. Andrew Packard practically built this town. Brought her back from Italy four years ago. Left her everything. Which didn't exactly please Packard's sister.
(points to Katherine)
...that's her over there. The original deep freeze.

COOPER
(meaning Giovanna)
So rich and available. Bet there's a line outside her door.

Benjamin Horne crosses to Giovanna, with a greeting of unctuous sympathy.

STEADMAN
My advice is, take a number.

COOPER
I'm not big on crowds.
(seeing Horne)
Who's the glad-handing dandy?

STEADMAN
Benjamin Horne. Local big-wig. Owns half the town. He's not after her, he's after her land.

At the podium, with some considerable effort, DWAYNE MILFORD, the frail, eighty-six year old Mayor of Twin Peaks, nearing

the end of his 23rd consecutive term, gavels the meeting to order and speaks into the microphone.

MILFORD
(shaking, nearly deaf)
Ladies and gentlemen, if I could have your attention...
(smacks the microphone)
...is this thing on?! Is this thing on?!

Steadman steps in beside Milford, pats him encouragingly on the back and adjusts the microphone so Milford can speak into it more directly.

MILFORD
We have all today shared in the grief... the grief that flies to death. The tragic death of young Miss Palmer, so beautiful, so innocent. And this grief is attended by fear. Tonight it preoccupies us. And to help us assuage our fears, I give you Sheriff Steadman.

He yields to Steadman, who first helps Milford to his seat.

STEADMAN
Folks, I'll get right to the point. Laura Palmer was brutally murdered. It looks like Sharon Pulaski barely escaped the same fate. When Sharon turned up across the state line, this became a matter for the FBI. And after hearing what Agent Dale Cooper had to tell me, I, for one, am grateful for his and the Bureau's help. I think you'll feel the same way. Agent Cooper?

He yields the microphone to Dale Cooper.

COOPER
Ladies and Gentlemen, Federal Bureau of Investigation, Special Agent Dale
(more)

COOPER (cont.)
Cooper. Kidnapping. Rape. Murder. These are words you're fortunate enough not to hear very often in your town. I wish I could tell you that you won't hear them again. But these are the facts; one year ago, almost to the day, in a town in the southwest corner of this state, the body of a girl named Teresa Banks was found. She had no family, no one came forward to claim her body. It was hardly even news. Until today.
(a stir runs through the room)
There are irrefutable similarities that for obvious reasons I will not specify, that lead us to conclude that Laura Palmer is the second, and Sharon Pulaski would have been the third victim, of the same killer.
(the room is abuzz)
There is a chance that the person who committed these crimes is someone from this town, possibly even someone you know. You are the leaders of this community. It's vitally important that this not turn into a witch hunt. I would like to propose that you enact some specific measures to protect the innocent and bring the guilty to justice...

He consults his notes.

COOPER
I would propose a public service announcement over local media asking for any information regarding these crimes, with a hotline number, manned by volunteers or community-funded operators, to field and sort through these calls... an investigation like this can turn on the most seemingly insignificant piece of information.
(more)

COOPER (cont.)
I would also strongly suggest that you impose a temporary curfew for those under eighteen years of age. Keeping your kids off the streets now will teach them a degree of caution that may protect them in the days and weeks to come. I will remind you that these crimes occurred at night.

CUT TO:

EXT. SPARKWOOD MOUNTAIN - NIGHT

The sound of wind through the pines. An owl hoots.

FADE TO BLACK:

END ACT FOUR

ACT FIVE

FADE IN:

EXT. TOWN SQUARE - NIGHT

The gazebo in the empty square. Silence.

CUT TO:

EXT. INTERSECTION - NIGHT

Where Sparkwood Road meets Highway "21", a traffic light cycles from green to yellow to red. A cold wind sets the light swinging.

CUT TO:

EXT. DOUBLE "R" DINER - NIGHT

A few cars in the lot. The dinner crowd at the counter, seeming to huddle together against the darkness.

CUT TO:

EXT. HIGHWAY "21" - NIGHT

A group of motorcycle riders, the group we saw under credits, glide by the Roadhouse in formation.

CUT TO:

EXT. THE HAYWARD HOUSE - NIGHT

Warm lights in the windows against the cold night.

CUT TO:

INT. HAYWARD HOUSE STAIRWELL - NIGHT

Donna Hayward stands silently on the stairwell, eavesdropping on a conversation in the living room below, between her father Dr. Hayward and her mother, EILEEN HAYWARD, a beautiful, pale women, early forties, confined to a wheel chair, a blanket covering her paralyzed legs.

HAYWARD
(quietly, confidentially)
--Leland held up all through the day, I don't know that I could have done the same--

EILEEN
The poor dear... poor Sarah...

HAYWARD
Eileen, the brutality... the madness of it...

EILEEN
I know...
(reaches for his hand)

HAYWARD
They're not releasing many details. Wisely, I think. At the scene, where it happened... no one else knows this... they found part of a necklace, Laura's necklace. Half of a golden heart. She was wearing it in a video they found... I'm telling you this for a reason; Donna was in that video with her... they don't know who shot the video or who else was with them... but they think the killer may have the other half of that heart...

Alarmed, Donna starts to slowly creep back up the stairs, undetected.

CUT TO:

INT. HAYWARD HOUSE UPSTAIRS CORRIDOR - NIGHT

Donna creeps down the carpeted corridor and into her bedroom.

CUT TO:

INT. DONNA'S BEDROOM NIGHT

As Donna enters, HARRIET, Donna's thirteen year old whiz-kid

sister, lies on the bed, chewing on a pencil, writing a poem. A radio is on softly in background.

HARRIET
Which do you like better, "the blossom of the evening" or the "full flower of the evening"?

DONNA
(closes the door, hushed)
Now listen to me, squirt, this is serious.

HARRIET
Well, this is serious too.

DONNA
Shhhhh... I'm going out the window in a few minutes and you're going to cover for me--

HARRIET
Aren't you aware that there's a curfew? They just announced it on the radio--

DONNA
I know there's a curfew, Einstein, that's why I need you to cover for me.

HARRIET
I suppose this'll include a phone conversation with Mike, Mr. Bonehead Boyfriend.

DONNA
This is about Laura. And it's really serious.

HARRIET
Check.

They squeeze each other's hands with strong and pure sisterly affection. Donna puts on her jacket, slides open the window.

DONNA
I'm gonna need to borrow your bike.

HARRIET
Oh, well then put a little air in the back tire.

DONNA
Don't forget to brush your teeth.

Donna steps out into the branches of a large oak tree.

CUT TO:

EXT. HAYWARD HOUSE - NIGHT

Donna drops silently to the ground from the oak tree and creeps around the house, out of sight of the windows. She ducks alongside a hedge edging the yard and into an alley behind the house.

Donna takes Harriet's bike, leaning against the side of the garage, climbs on the bike and pedals down the deserted alley.

CUT TO:

EXT. NEIGHBORHOOD STREET - NIGHT

Donna rides silently through the quiet streets and turns onto the Highway 21 service road.

CUT TO:

INT. CONVENIENCE STORE - NIGHT

Mike Nelson and Bobby Briggs are loitering by the magazine rack, slightly beered-up. They're waiting for a CUSTOMER at the register to exit. He finally does. The CASHIER says to Mike and Bobby...

CASHIER
Okay, bring it here. Make it fast.

Mike quickly lugs a case of beer to the counter. Bobby throws down some bills. The Cashier rings up the sale.

BOBBY
(a strange smile)
Fuel for the party animal.

CASHIER
You guys better stay off the streets with that; there's a curfew tonight.

Bobby picks up the case and they quickly exit.

CUT TO:

EXT. CONVENIENCE STORE - NIGHT

They climb into Bobby's convertible. Both crack open a cool one and chug it as Bobby revs up the engine.

BOBBY
That biker? That "J" must be for James... James Hurley.

MIKE
What're we gonna do about it?

BOBBY
They weren't at "Hemingway's", bastards are hidin' out!

MIKE
There's always some of those eggheads hangin' out at the Roadhouse.

BOBBY
We're gonna go down there...

MIKE
No, first we're gonna get Donna and get some answers.

BOBBY
Let's boogie.

They speed off.

CUT TO:

EXT. POOL HALL - NIGHT

Donna rides up and leans her bike against the side of a crude, one-story cinderblock building with a sign that reads: "21" BILLIARDS: RACK 'EM UP." Donna enters.

CUT TO:

INT. POOL HALL - NIGHT

Five tables under low lights, two being used. Rough PATRONS sit at small formica tables, drinking beer and watching the players. All eyes hook onto Donna, the only woman in the joint.

CUT TO:

INT. BOBBY'S CONVERTIBLE - NIGHT

Bobby and Mike cruise down the street. They both finish their beers and toss the cans into the road. They pull up and park in front of Donna's house. Mike hops over the door and starts towards the door.

BOBBY
Don't take any more crap from that pretty bitch.

CUT TO:

EXT. HAYWARD HOUSE FRONT DOOR - NIGHT

Mike reaches the door and rings the doorbell.

CUT TO:

INT. DONNA'S BEDROOM - NIGHT

Harriet hears the doorbell, goes to the window, looks out and sees Mike standing at the door and Bobby in the car at the curb. She droops down on the bed.

HARRIET
(to herself)
The best laid plans of mice and men.

CUT TO:

EXT. HAYWARD HOUSE FRONT DOOR - NIGHT

Dr. Hayward opens the door.

MIKE
Hi, Dr. Hayward, I'd like to talk to Donna?

HAYWARD
(smells the beer)
She's upstairs getting ready for bed, Mike. Hope you're not drinking and driving.

MIKE
We're all pretty broken up about what happened today. Besides, Bobby's driving.

HAYWARD
(pause, firmly)
I'll see if she wants to come down. Mike, if you wouldn't mind waiting out here.

Dr. Hayward closes the door. Mike turns, makes a "what can you do" gesture to Bobby.

BOBBY
(yells back to him)
Get it in gear, Snake!

CUT TO:

INT. HAYWARD HOUSE UPSTAIRS CORRIDOR - DAY

Dr. Hayward knocks on the door and enters Donna's bedroom

CUT TO:

INT. DONNA'S BEDROOM - DAY

A contrite Harriet sits on the bed, waiting, as her father

enters.

HAYWARD
Where's your sister?

HARRIET
I'm gonna tell it to you and I'm gonna tell it to you straight.

HAYWARD
All right.

HARRIET
See that window?

CUT TO:

INT. SHERIFF'S OFFICE - NIGHT

On her headset, Lucy the dispatcher answers an incoming call.

LUCY
Sheriff's Office... Sheriff's out right now, Dr. Hayward, but I can patch you through to him...

She patches the phone line into a radio dispatch line.

CUT TO:

EXT. ROADHOUSE PARKING LOT - NIGHT

The Sheriff's cruiser is parked among the crush of cars in the roadhouse parking lot.

CUT TO:

INT. SHERIFF'S CRUISER - NIGHT

Steadman and Cooper are in the front seat. Cooper is whittling a small stick with a pocket knife. Through the windshield, they have a prime view of "Hemingway's", behind the Roadhouse building. About twenty motorcycles, mostly Harleys, are parked outside.

We hear the cruiser's two-way radio kick on.

LUCY'S VOICE
Sheriff, I got a call for you from Dr. Hayward...

STEADMAN
(picking up the mic and responding)
Put him through...

INTERCUT:

INT. HAYWARD HOUSE SECOND FLOOR CORRIDOR - NIGHT

Dr. Hayward on the phone. Harriet peeks out at him from the bedroom door.

HAYWARD
Dan, my daughter Donna's snuck out of the house, I don't know where she went, I'm very worried about her.

Cooper nods, not surprised.

STEADMAN
You rest easy. I'll put out an all points for her, we'll keep our eyes peeled

HAYWARD
Thanks, Dan. Keep me posted

STEADMAN
You bet.

Hayward hangs up. STAY with Steadman and Cooper.

COOPER
Of course she went out.

STEADMAN
Meaning what?

COOPER
How else is she gonna lead us to that biker?

STEADMAN
(trying not to appear confused)
Right.

COOPER
(pause; continues to whittle)
You know why I'm whittling?

STEADMAN
(playing along)
Why are you whittling?

COOPER
Because that's the kind of thing you do in a town where a yellow light still means slow down, not speed up.
(he smiles)
Couple a' months of this and I'll have that clarinet I always wanted.

He whistles "Rhapsody in Blue" again. Steadman looks at him.

CUT TO:

EXT. HAYWARD HOUSE - NIGHT

Dr. Hayward opens the front door. Mike hastily puts out his cigarette. We hear the whine of Mrs. Hayward's electric wheelchair approaching the front door.

HAYWARD
Mike, Donna's not here. I've notified the sheriff...

MIKE
What do you mean, she snuck out?

HAYWARD
Maybe you have some idea of where
(more)
HAYWARD (cont.)
she might have gone, maybe you could help us find her.

MIKE
We'll find her. Don't you worry.

He runs back to Bobby's car, jumps in.

MIKE
Roadhouse.

Bobby floors it.

CUT TO:

INT. POOL HALL - NIGHT

Donna looks at her watch, looks around uneasily. The pool players and patrons are grouped around the room, watching her, whispering to each other about her. SHORTY, the Neanderthal-looking pool hall owner, comes out from the backroom through a beaded curtain and approaches Donna.

SHORTY
Sweetheart...

She takes a step back from him.

SHORTY
...hey, settle down, is your name Donna?

DONNA
Yeah.

SHORTY
Police were by here earlier. Joey said he'll meet you at the roadhouse.

DONNA
Thanks.

SHORTY
(as she heads for the door)
Don't mention it. Come back any time. Set you up with a free rack.

CUT TO:

EXT. POOL HALL - NIGHT

Donna gets on her bike and heads off down the road to the Roadhouse, which we can see in the distance.

CUT TO:

EXT. ROADHOUSE PARKING LOT - NIGHT

Mike and Bobby drive up and park. They get out of the car.

INT. STEADMAN'S CRUISER - NIGHT

Steadman and Cooper watch Mike and Bobby head into the Roadhouse.

COOPER
(matter of fact, still whittling)
There's liable to be a little trouble this evening.

Steadman looks at him. Takes a sip of coffee. And a bite of doughnut.

CUT TO:

INT. ROADHOUSE - NIGHT

A warm but slightly seedy honky-tonk. A GIRL SINGER in black leather is up on the small stage, fronting a four-piece, avant-garde rock COMBO. She's singing a song called "The Nightingale."

At a quiet booth near the back, Ed Hurley and Norma Jennings are holding hands across the table.

NORMA
Drapes?

ED
Drapes. Lots of 'em.

NORMA
Ed, please, you know how I feel about you; don't do it for me, do it for yourself, pull the pin, it's Tammy Wynette time, darlin'.

ED
Yeah? What about you and Hank?

NORMA
(obviously frightened at the thought)
I told you, I'm gonna give Hank his walkin' papers.

ED
Before or after he gets his parole?

NORMA
Ed, I love you, I'm gonna do what's right... for both of us.

ED
(making light of it)
Your sweetheart's husband's in the joint for manslaughter, the word "parole" has a nasty ring to it.

She manages a smile. Looking up, Ed sees Mike and Bobby enter the Roadhouse, look around and head for the bar.

CUT TO:

FIVE BIKERS

Some of the clean-cut group we saw during opening credits, seated at a table down front, watching the singer. One of them, JOEY, spots Mike and Bobby at the bar.

JOEY
(looks at his watch, to the others)
Mutt and Jeff just crawled in.

Mike and Bobby see Joey and the bikers. Bobby points a menacing finger at Joey.

CUT TO:

EXT. THE ROADHOUSE - NIGHT

Donna parks her bike beside the Roadhouse and heads for the door.

CUT TO:

INT. STEADMAN'S CRUISER - NIGHT

Steadman and Cooper watch Donna enter the Roadhouse.

COOPER
(still whittling)
Looks like sooner than later.

He finishes whittling, looks at the stick, puts it in his mouth and blows; he's made a whistle.

COOPER
Why don't you whistle for a little back-up?

Steadman picks up his radio microphone.

STEADMAN
(the slightest bit testy)
I can see which way the wind's blowing.
(into the mic)
Lucy, this is Dan, can we get a back-up unit down here at the Roadhouse? Make that two back-up units. And call Will Hayward, tell him we found his daughter and she's fine.

He looks over at Cooper. Cooper makes a "thumbs-up."

CUT TO:

INT. ROADHOUSE - NIGHT

Donna enters the Roadhouse and looks around. She stops short

when she sees Mike and Bobby at the bar. Mike sees Donna.

DONNA
(to herself)
Damn...

MIKE
(yells)
Hey! Everybody's looking for you!
What are you sneakin' around for?!

Reaction throughout the bar. Mike and Bobby rise and start towards her. Ed looks up from the back booth, sees them. Donna sees Joey and the other bikers at the front of the room. Mike and Bobby see her looking at Joey and put two and two together. Mike grabs Donna.

MIKE
It's the same thing! You and Laura
are exactly the same!

DONNA
Take your hands off me!

Mike pushes Donna hard against the wall. Joey and the other bikers rise. The Singer stops singing, the band starts to tail off. Ed rises from his booth.

NORMA
Watch your back, Eddie.

ED
(to Mike, crossing
the room)
That's enough!

As Ed moves towards Mike, Bobby dips a hand into his letter jacket pocket and slips on a set of brass knuckles. The bikers start towards Mike and Bobby.

DONNA
You heard him, stay away from me!

MIKE
I didn't hear dick!

Ed moves past Bobby and grabs Mike's arm. Bobby hits down on the back of Ed's head with the knuckles and Ed goes down with a groan.

BOBBY
Lights out, Mr. Goodwrench.

The band members are already packing their instruments. Patrons are backing away.

CUT TO:

THE BIKERS

Close the last few yards with a rush and the fight is on. Mike lets go of Donna. She backs into the shadows. The fighting is hard and vicious. Mike and Bobby have a size and weight advantage, and are given to dirty fighting, but it's countered by the bikers superior numbers and technique. Approaching SIRENS are heard in the distance.

CUT TO:

INT. STEADMAN'S CRUISER - NIGHT

As they watch patrons pile out the front exit and the sounds of the fight reach them, Steadman goes to open his door. Cooper stops him.

COOPER
Not just yet.

Steadman stops.

CUT TO:

INT. ROADHOUSE - NIGHT

Joey hears the sirens, sees Donna slipping away, says to his compatriots...

JOEY
You guys got it covered?

ANOTHER BIKER
No sweat.

The biker knocks Mike back with an uppercut. The SIRENS are very close now. Joey moves over to Donna, grabs her by the hand.

DONNA
Joey--

JOEY
Come with me.
(lowering his voice)
I'll take you to James.

He leads her towards a rear exit. The fight continues behind them.

CUT TO:

EXT. ROADHOUSE - NIGHT

As Joey and Donna exit the rear of the roadhouse, two State Trooper patrol cars are roaring into the parking lot. They slam to a halt near the front entrance and four TROOPERS pour out of the cars towards the Roadhouse.

CUT TO:

INT. STEADMAN'S CRUISER - NIGHT

Steadman and Cooper watch Donna and Joey hop onto the back of his motorcycle and he stomps the engine to life. Steadman and Cooper look at each other.

STEADMAN
Joey Paulson. That's a "J."

COOPER
He's taking her to somebody else.

Steadman looks at him again.

STEADMAN
I suppose you want me to follow them at a discreet distance.

COOPER
Dan, you're all right.

Steadman starts the car.

CUT TO:

EXT. ROADHOUSE PARKING LOT - NIGHT

Joey and Donna ride out a rear driveway exit. Steadman and Cooper follow at a discreet distance.

CUT TO:

INT. JOEY'S MOTORCYCLE - NIGHT

Donna grabs Joey's back. Joey looks in his rearview mirror.

INTERCUT:

JOEY'S POV - THE MIRROR

Joey sees Steadman's cruiser behind them.

JOEY
(to Donna)
Hold on!

Joey guns it up Sparkwood Mountain Road.

CUT TO:

STEADMAN AND COOPER'S POV

Through the windshield, as the motorcycle pulls away.

STEADMAN
(deadpan)
Gee, you think they spotted us?

COOPER
Gimme a doughnut.

CUT TO:

EXT. JOEY'S MOTORCYCLE - NIGHT

Joey reaches the top of the hill, glances behind him, smiles, then turns right off the road and into the woods. Within moments they completely disappear. Pause. Steadman's cruiser reaches the top of the hill and continues straight past the turnoff.

CUT TO BLACK:

END ACT FIVE

ACT SIX

FADE IN:

EXT. WOODS ROAD - NIGHT

Steadman's cruiser is stopped by the side of this remote road.

CUT TO:

INT. CRUISER - NIGHT

Steadman and Cooper have the windows open, listening. Cooper takes a deep breath.

COOPER
Man... smell those trees. Smell those Ponderosa Pines.

We hear a far-off sound of a motor; it could be a motorcycle.

STEADMAN
I think I hear it.

The sound fades.

COOPER
(pointing in the direction of the sound)
What's down there?

STEADMAN
Logging road. The only access is from the Packard Mill.

He starts the engine and executes a fast turn.

STEADMAN
(angry at himself)
And I told Hayward his daughter was okay.

COOPER
My fault, Dan, not yours.

The cruiser flies down the road past a sign that reads: "PACKARD MILL EXIT, 5 MILES."

CUT TO:

EXT. WOODS - NIGHT

A quiet clearing in the woods. SOUND of an approaching motorcycle. Joey and Donna drive out of the woods into the clearing. Joey stops the cycle. Donna gets off. Joey turns off the engine. Night sounds and silence. They wait. We hear sirens, way off in the distance.

Donna hears the sound of a motorcycle. It comes closer. James Hurley rides into the clearing on his cycle. He nods to Joey.

JAMES
Thanks, Joey.

JOEY
No problem, James.

Joey fires up his cycle, nods to Donna and rides off, James kills the engine and gets off his cycle. The sound of Joey's bike fades away.

James and Donna look at each other. They embrace.

DONNA
She loved you so much. You must be dying inside.

They separate.

JAMES
And you...
(a different thought)
I still can't believe it. I don't know if I'll ever believe it. I'll never see her again.
(fights back tears)

DONNA
They're looking for you, I didn't
(more)

DONNA (cont.)
tell them anything, but I have to tell you--

JAMES
I'm gonna talk to them. But I think they're going to lock me up--

DONNA
Why?

JAMES
I don't have any alibi for last night--
(anguished)
I was with her, I saw her last night. She snuck out, we went riding. Out here. I have to explain this to you.

Donna's silent, waiting.

JAMES
We had a fight. She told me some things. About her, about herself. She said, "There are things about me. Even Donna doesn't know me."

DONNA
What do you mean?

JAMES
I'm telling you, there were things she was involved with, things she let herself get pulled into, things she thought you'd hate her for.

DONNA
Tell me what you're talking about.

JAMES
She told me these things, then she said she wanted me to be a part of it, she wanted to be with me but she couldn't help herself...

DONNA
James...

JAMES
She wanted me to get high with her last night. She was different, she was on something. It was kind of like a nightmare... Donna, she was a different person. This is why I had to see you, it all makes some kind of terrible sense that she died, that someone killed her, I don't know, I can't explain it--

DONNA
(leveling with him)
I knew her. I knew her better than she thought.

JAMES
Did she ever tell you any of this?

DONNA
She didn't have to. Sometimes it was just a look on her face. There were things that Mike and Bobby said--

JAMES
Mike and Bobby. Those bastards! They were involved with this, I don't know how exactly--but she said you weren't in on any of it.

DONNA
I was her friend. I wanted to help her but whenever we got too close to it she always seemed too ashamed--

JAMES
I got really mad at her last night, she was screaming stuff at me, crazy stuff, people she was seeing, people she met through Mike and Bobby, people she started seeing again, and Donna, she said something about a guy getting killed--

DONNA
Who?

JAMES
She didn't say, but she said Bobby told her that he killed this guy--

DONNA
Oh my God...

JAMES
I didn't know whether to believe any of it, half the time she wasn't making any sense, but then when they found her this morning...

DONNA
James, what happened last night?

JAMES
She was hysterical, I couldn't calm her down, it was after midnight, we started driving down the Hill, I could hardly keep her on the bike, I was trying to hold onto her, it was like she wanted to jump off right onto the highway--we stopped at the light at Sparkwood and "21" and she did something so strange, she grabbed me around the neck and she screamed she loved me--I looked in her eyes, they were clear, it was like she was Laura again. She was so sad. She sounded so desperate, I'll never forget it... then she ran off... that was the last time I saw her... the way she said it, that she loved me... I let her go and she died...

He can't fight back the tears. She starts to cry. They blindly move into each others arms.

DONNA
It's not your fault... it's not your fault...

Her face moves up close to his. Their tears intermingle.

DONNA
It's okay... it's okay...

She strokes the back of his head. He squeezes her. The comforting moves more towards need.

DONNA
James... James, it's okay...

His lips find hers. They kiss with urgent, building passion, yielding to it and to each other. Then something stops them both simultaneously. They pull slightly away and look at each other.

DONNA
Oh my God...

JAMES
I'm sorry.

DONNA
Oh my God...

She touches his cheek lightly. He looks at her.

JAMES
I changed my mind. I'm not sorry.

She gently lays her head on his shoulder. Approaching SIRENS are heard again in the distance.

JAMES
(reacting to the sirens)
I've got to go to the police. I'm gonna tell 'em what I told you. I don't have an alibi. After she left I just rode around most of the night. When Bobby finds out about me and Laura--

DONNA
I think they already know.

JAMES
I want you to watch out for those two.

DONNA
(remembering)
James, that necklace you gave Laura, the other half of the gold heart, you've got to give it to me.

JAMES
Why?

DONNA
They found the other half, where she was killed. They think the killer has the other half. If you go down there with the necklace and no alibi--

JAMES
What about you?

DONNA
I'll get rid of it.

JAMES
No--

DONNA
I'll hide it somewhere.

JAMES
All right.
(looks at her directly)
Let's bury it, right here.

She senses that this act is about what just happened between them. With the heel of his boot, James digs out a shallow trench. He opens his hand, they both look at the necklace. He lets the necklace slide out of his hand into the hole. She kneels down and covers the necklace with dirt. James reaches back, comes up with a white rock and uses it to mark the burial spot.

The sirens come closer.

JAMES
We should go. I'll take you home--

DONNA
We shouldn't be seen together. I snuck out to see you, there's a curfew--

JAMES
Climb on.

They move to his cycle. He climbs on and starts it. She gets on the back. He turns back to her, she slides her arms around him. They take off. Up through the woods, towards the highway.

CUT TO:

EXT. DIRT PATH - NIGHT

Donna and James ride through the woods. They come to a sharp crest, onto the surface of the highway and speed off past the sign that reads: "PACKARD MILL EXIT 5 MILES."

CUT TO:

INT. STEADMAN'S CRUISER - NIGHT

Steadman and Cooper sit parked off the exit, watching the highway and the Mill Road. Cooper's leaning out of the window, looking up at the night sky.

COOPER
(overawed)
There's the Little Dipper... Orion's belt... I never saw so many stars...

They hear James' approaching motorcycle. Moments later it flies by their line of sight.

COOPER
What goes around, comes around.

Steadman steers the cruiser out after them, hits the siren and lights.

CUT TO:

EXT. JAMES' MOTORCYCLE - NIGHT

James looks back at the Sheriff's cruiser and decides not to run. He slows and pulls off the side of the road. Moments later, Steadman's cruiser pulls up behind them.

INTERCUT:

INT. STEADMAN'S CRUISER - NIGHT

Steadman sees who's on the bike.

STEADMAN
That's not Joey that's James Hurley.

COOPER
He'll do.

Steadman draws his gun, picks up the microphone and flips on his external speaker.

STEADMAN
(amplified)
James, stand away from the bike, stand away from the girl and put your hands on top of your head.

James follows the instructions.

DONNA
(moving towards Steadman)
He didn't do anything!

COOPER
She's probably right.

Exasperated, Steadman looks at him.

CUT TO:

EXT. SHERIFF'S STATION - NIGHT

A couple of TV NEWS CREWS and some REPORTERS are set up outside the station, as Steadman drives up in the cruiser. The Crews move in and tape Steadman and Cooper as they escort

Donna and James into the station. James is wearing handcuffs.

NEWSMEN
(variously)
Sheriff, is he a suspect? What's his name? Is he being charged? What about the girl, are they both suspects? Sheriff, what can you tell us?

STEADMAN
Nothing for you folks at this time... no comment.

CUT TO:

INT. SHERIFF'S STATION - NIGHT

Seated near the front desk, Dr. Hayward rises as Steadman and Cooper enter with Donna and James. Andy Brennan comes towards them as well.

STEADMAN
Will, I'm gonna release her to you but I want her back up here for questioning first thing in the morning... Andy, give him a phone call and take James into holding--

JAMES
My mom's out of town.

STEADMAN
We're gonna have to hold you overnight.

ANDY
Dan, we've got those guys from the Roadhouse back there--

COOPER
Separate cell.

Before Andy leads James off, Donna touches James' arm. Hayward, Steadman and Cooper notice the tenderness in her gesture. James eyes move from Donna, to Hayward and back to Donna.

JAMES
It's gonna be all right.

Andy and James move off.

HAYWARD
Thank you, Dan.

Hayward and Donna move towards a side door. Hayward puts an arm around his daughter and they exit.

CUT TO:

EXT. SHERIFF'S STATION SIDE EXIT - NIGHT

On a side of the building away from the reporters, Hayward opens the car door for Donna and she gets in.

CUT TO:

INT. HAYWARD'S CAR - NIGHT

Hayward gets in beside Donna and closes the door.

DONNA
I'm sorry, Dad.

HAYWARD
Donna, I'm sure you understand what you've put your and mother and I through tonight. I also know you well enough to know you wouldn't have done it unless you had a very good reason.
(she nods)
But we do have another problem facing us, young lady...
(mock stern)
Where... is Harriet's bicycle?

DONNA
(breathes a sigh of relief, has to think)
I left it at the Roadhouse.

HAYWARD
Well, we'll go pick it up.
(starts the car)
And I understand you promised Harriet you'd put some air in the back tire.

DONNA
Yes I did.

Hayward smiles, touches her head, lovingly, looks at her.

HAYWARD
We're so thankful to have a daughter like you.

Her eyes glisten, she smiles, nods, looks away. Hayward drives off.

CUT TO:

INT. SHERIFF'S STATION HOLDING CELL AREA - NIGHT

Andy finishes putting James' belt and the contents of his pockets in a large envelope, then leads James through a doorway into the holding cell area corridor.

On their way to the cell, they pass Mike and Bobby in a separate cell. Mike and Bobby rise when they see James. Bobby fixates on James, points a finger at him as he passes.

BOBBY
You.

James stops and looks at him, as Andy opens the door of a nearby cell.

BOBBY
When you least expect it.

ANDY
That could constitute a threat, Briggs.

BOBBY
(cold as ice)
Oh, gee, I'm sorry.

James just looks at him.

ANDY
Let's go, James.

James enters the cell. Andy closes and locks the door.

ANDY
Stick your hands out.

James sticks out his hands, Andy unlocks and removes the handcuffs.

CUT TO:

INT. SHERIFF'S STATION FRONT DESK - NIGHT

A weary Steadman and Cooper meet near the water cooler.

STEADMAN
(hands him a Dixie cup)
Buy you a drink?

COOPER
Dan, I forgot to ask you; can you recommend to me a good, inexpensive hotel or motel? Now it doesn't have to be fancy and I mean that.

STEADMAN
I can get you a good rate up at the Great Northern.

COOPER
Because my guess is I'm going to be here for awhile and you know a lot of these motel chains that advertise on TV promise a reasonable rate but then you get there and it's a different story. All I need is a bed, a bathroom, a telephone and sometimes a television, in the unlikely event that one day I'll get a chance to knock off early.

STEADMAN
(slight pause)
I can get you a good rate up at the Great Northern.

COOPER
Sold.

Cooper offers his hand. Steadman shakes it.

COOPER
(looks at his watch)
Tomorrow comes early.

STEADMAN
I'll have Lucy make the arrangements for you with the Hotel.

COOPER
I'll get my gear together.
(Cooper starts off, switches on his tape recorder, speaks into the mic)
Diane, it's 12:28 a.m., looks like I'll be staying locally at a place called the Great Northern Hotel--
Sheriffs getting me a rate...

He's gone. Steadman crosses back towards his office, where Lucy calls him from the switchboard.

LUCY
Sheriff, just got a call from Mrs. Packard up at the Lodge, a possible prowler?

STEADMAN
Probably raccoons in the garbage again. I'll take it, Lucy, tell 'em I'm on my way.

Steadman heats out.

CUT TO:

EXT. STEADMAN'S CRUISER - NIGHT

Driving through the deserted downtown streets.

CUT TO:

INT. STEADMAN'S CRUISER - NIGHT

STEADMAN DRIVING.

CUT TO:

EXT. PACKARD LODGE - NIGHT

Steadman's cruiser turns off the steep road and into the driveway of Blue Pine Lodge, the large, log-cabin Packard homestead. He parks near the rear of the house, exits the car and moves towards the house.

As Steadman nears the kitchen door, Giovanna opens it.

GIOVANNA
Hello Sheriff.

STEADMAN
Hey, Jo... understand there's a prowler up here.

GIOVANNA
(as he enters)
Yes there is. Right over here.

She pulls him the rest of the way in, turns off the lights and in the dark, they kiss passionately.

GIOVANNA
I've been wanting to do that all day. I felt so sad. So alone.

STEADMAN
(strokes her hair)
Well, the sheriffs here now.

They kiss again. He holds her. They are standing in front of a large picture window, with a panoramic view looking down

over the Saw Mill on Black Lake.

GIOVANNA
I used to think it was so peaceful here. Everything's changed. Do you feel it?
(looks out the window)
Can anything ever be the same again?

We see a closer angle of the log jam where Laura's body was found

STEADMAN
It must've happened about this time. Twenty-four hours ago...

GIOVANNA
I'm afraid.

CUT TO:

INT. KATHERINE PACKARD'S BEDROOM - NIGHT

Darkness. Pete Martell is asleep in bed, snoring slightly. Katherine, in a bathrobe, stands looking out the window, her face gnarled in anger, looking at the Sheriff's cruiser parked outside. She has the phone receiver in her hand, punching in a number. She waits. The phone is answered

KATHERINE
(whispers)
He's here again...
(she listens)
Alright.

She hangs up the phone.

CUT TO:

INT. GREAT NORTHERN HOTEL OFFICE - NIGHT

Benjamin Horne quietly hangs up the phone.

CUT TO:

EXT. SAWMILL DOCK - NIGHT

Close shot of the log-jam where the body was found, logs gently thudding together, as they bob in the black water.

CUT TO:

EXT. TOWN SQUARE - NIGHT

The gazebo.

CUT TO:

EXT. TWIN PEAKS - NIGHT

The quiet business district. Sparkwood Hill looms up behind the Town Hall and the train station.

CUT TO:

EXT. ED HURLEY'S GAS STATION - NIGHT

No lights. No sign of life.

CUT TO:

EXT. THE ROADHOUSE DANCE HALL - NIGHT

The sign's neon dancers flicker back and forth.

CUT TO:

EXT. INTERSECTION - NIGHT

Sparkwood Road and Highway "21." The traffic light cycles from green to yellow to red.

CUT TO:

EXT. DOUBLE "R" DINER - NIGHT

Parking lot empty. Two LONERS at the counter.

CUT TO:

EXT. HIGHWAY "21" - NIGHT

Empty.

CUT TO:

EXT. WOODS - NIGHT

Thick woods. Sound of footsteps treading softly though the brush.

CUT TO:

EXT. WOODS CLEARING - NIGHT

A flashlight beam finds the white rock that James used to cover the necklace. A gloved hand reaches in, moves the rock, digs for and uncovers the necklace. The hand takes the necklace, then replaces the rock. The light switches off.

FADE TO BLACK:

THE END